



Music Educators Journal

Mid-Winter Issue

FEBRUARY

1939

THE OFFICIAL ORGAN OF
THE MUSIC EDUCATORS
NATIONAL CONFERENCE
AND OF THE SIX
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Headquarters and Publication Office, 64 East Jackson Boulevard, Chicago, Illinois

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(Comprising the Music Educators National Conference)

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Eastern Music Educators Conference
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Northwest Music Educators Conference
Southern Conference for Music Education
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THE MUSIC EDUCATORS JOURNAL is issued six times a year (September, October, December, February, March, May).

SUBSCRIPTION: \$1.00 per year; Canada \$1.25; Foreign \$1.75; Single Copies 25c.

EDITORIAL BOARD (1938-40): Edward Bailey Birge, Chairman; John W. Beattie, Charles M. Dennis, Karl W. Gehrkens, Marguerite V. Hood, James L. Mursell, Paul J. Weaver, Grace V. Wilson.

MANAGING EDITOR: C. V. Buttelman.

BUSINESS AND EDITORIAL OFFICE: 64 East Jackson Blvd., Chicago, Ill.

CONTRIBUTIONS: The Editorial Board is glad to receive authoritative contributions of informative or constructive nature concerning any phase of music education. Manuscripts submitted for consideration should be mailed to the editorial office, accompanied by self-addressed return envelope.

Entered as second class matter September 21, 1934, at the post office at Chicago, Illinois, under the Act of March 3, 1879.

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THE MUSIC EDUCATORS NATIONAL CONFERENCE is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities and teacher-training institutions. Membership is open to any person actively interested in music education.

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Music at the Administration Convention. Music will have an important part in the program arranged for the Sixty-ninth Annual Convention of the American Association of School Administrators, to be held in Cleveland, February 25 to March 2, 1939. Following is a condensed outline of the musical offerings scheduled for the week by Chairman Russell V. Morgan, Directing Supervisor of Music of the Cleveland Public Schools:

February 26, 3:00 p.m. (Vesper Service): Vincent H. Percy, Organist; Singers Club of Cleveland, Coris Goldovsky, Conductor; Cleveland Schools Faculty Quartet.

February 26, 7:45 p.m. Cleveland All High School Orchestra, J. Leon Ruddick, conducting.

February 27, 7:45 p.m. Cleveland High School Festival Chorus, Russell V. Morgan, conducting.

February 28, 8:45 a.m. Festival Chorus from Cleveland Elementary Schools, 2,500 singers, Mr. Morgan, conducting.

March 1, 8:45 a.m. Festival Chorus from Cleveland Junior High Schools, 2,500 singers, Mr. Morgan, conducting.

March 1, 7:45 p.m. Cleveland High School Festival Band, 400 players, J. Leon Ruddick and Harry F. Clarke, conducting.

March 2, 8:45 a.m. Detroit Schoolmen's Club Chorus, Howard Love, conductor.

Organ preludes beginning fifteen minutes prior to the opening of the General Sessions will be played by Vincent H. Percy. Russell L. Gee, of Glenville High School, will provide the organ prelude for the February 27 evening session. All sessions will be held in the Cleveland Municipal Auditorium.

Royal D. Hughes, dean of the School of Music at Ohio State University, Columbus, passed away suddenly last fall to the sorrow of his many friends and associates. Dr. Hughes had only recently been elected head of the National Association of Music Executives. His death will be felt as a great loss to those who knew him and worked with him.

American Bandmasters' Association. According to announcements received from the office of Karl L. King, President, the American Bandmasters' Association will hold its Annual Convention in Fort Dodge, Iowa, from February 26 to March 1, with headquarters at the Waukon Hotel. A feature of the opening meeting on Sunday, February 26, will be a special broadcast directed by Frank Simon, past president of the A. B. A. The formal banquet of the convention will be held Tuesday evening, February 28.

Mills Music, Inc., announces a department of school and college music publications. The announcement is made in connection with the purchase of the Harry J. Lincoln Music Company, Vandersloot Music Publishing Company, and the United States Music Publishing Company. The plan of Mills Music is to consolidate the catalogs of these three companies into a standard catalog for schools, colleges and general teaching purposes.

Tom King Burges is the new head of the music department at the University of Arizona, Tucson. Mr. Burges replaces E. J. Schultz, who is now at the University College of Fine Arts, Norman, Oklahoma.

The Goldman Band, under the direction of Edwin Franko Goldman, is to play at the Golden Gate International Exposition, at San Francisco, for a period of fifteen weeks, according to an announcement made recently. The entire Goldman band of sixty pieces will make the trip to California and will give two concerts daily during the period beginning March 19 and ending July 2. The official march for the Exposition which Dr. Goldman was commissioned to write, is entitled "Golden Gate", with lyric by Richard Franko Goldman, associate conductor of the band and son of the director. The Goldman Band, which has given summer concerts in New York for twenty-one consecutive seasons, is well known to millions of people who have either attended these concerts or listened to their broadcasts over the radio.

National Congress of Parents and Teachers. Grace Van Dyke More, national chairman of the Committee on Music of the National Congress of Parents and Teachers, has supervised the publication of two interesting bulletins: (1) "Music for Home, School, and Community through the Parent-Teacher Association"; (2) "Understanding Life", two courses of study for adults prepared for the use of parent-teacher associations. Copies of these may be obtained by writing to the National Congress of Parents and Teachers, 1201 Sixteenth Street N. W., Washington, D. C.

The Music and American Youth Broadcasts are provoking many appreciative comments from music educators both in and out of the Conference. Journal readers will be interested in the following letter received recently from Canada:

"I have listened with a good deal of admiration and pleasure to a number of the Sunday morning programmes from school children in different cities, and would like to take this opportunity of expressing my appreciation of them and the type of education they represent.

"I am a school teacher from Africa, on exchange for one year in Winnipeg, Canada, and am particularly interested in junior high schools, as this type of school has only recently been introduced into South Africa. I am making a special study of this type of school, and would esteem it a privilege if you could provide me with any information regarding the teaching of music in junior high schools. Could you possibly put me in touch with one or two junior high schools from whom I could obtain an outline of their music teaching programme?"

The Journal office will be glad to forward suggestions from Conference members.

New Hampshire. The New Hampshire Music Festival Association at a recent meeting elected the following officers: President—Ernest Bilbrich, Portsmouth; Vice-President—Mrs. Anna Adams, Briston; Secretary—Miss Vanda S. Steele, Charlestown; Treasurer—Victor Wrenn, Lebanon; Board of Directors—Mrs. Marguerite A. Johnson, Exeter; Stanley Norwood, Claremont; Miss Mildred Stanley, Hanover.

C. Scripps Beebe, Centralia, Illinois, has been appointed vocal chairman for Region Three to replace Gertrude DeBats who asked to be relieved of her duties.

Seventh Annual Clinic and Conference of Kansas Supervisors and Teachers of Music was held at Kansas State Teachers College, Emporia, on December 2-4, under the direction of Orville J. Borchers, head of the music department at K.S.T.C. A Kansas Honor Band, under the direction of William D. Revelli, Ann Arbor, Michigan, and a Kansas Honor Chorus, under the direction of Hywell C. Rowland, Grand Forks, North Dakota, with one hundred high school organizations from over the state contributing to the two groups, presented a concert on December 4 after three days' rehearsal.

Approximately one hundred clinic materials for band, orchestra, chorus and glee clubs, selected by a committee of thirty leading Kansas supervisors, were performed by the college groups. Conferences on instrumental and vocal solos were under the direction of members of the Teachers College music staff. Carl E. Seashore, of the State University of Iowa, Iowa City, who was the featured speaker of the conference, spoke on "Practical Psychology in Public School Music". His speech was followed by demonstrations of such mechanical aids in music teaching as the stroboscope, recording equipment, and sound film. Mr. Seashore also gave an address at the supervisors' banquet in the evening on "Believe It or Not—A Music Teacher's Obligation".

A concert by the Welsh Imperial Singers and a theater party, provided entertainment on succeeding nights for the honor groups.

Region Six competition-festival plans have been announced as follows: Band and Orchestra—Abilene, Texas, April 27-29, with R. T. Bynum, Abilene, as local chairman; Vocal—San Antonio, Texas, April 14-15, with Paul M. Riley, Kingsville, in charge. The vocal competition-festival is being held this year in connection with the Southwestern Music Educators Conference.

The tentative program outline for the band and orchestra competition-festival is as follows: Thursday, April 27 (morning)—Solo and ensemble events; (afternoon)—Band, Class C; (evening)—Orchestra, Classes A, B and C. Friday, April 28 (morning)—Solo and ensemble events; (afternoon)—Band, Class B; (evening)—Marching band contest, Classes B and C. Saturday, April 29 (morning)—Band, Class E; (afternoon)—Band, Class A; (evening)—Marching band contest, Classes A and E. Soloists unable to play on scheduled days will be heard all day Saturday.

D. W. Crain, of Abilene, has been appointed secretary of Region Six, to fill the vacancy caused by the resignation of Sam Ezell, Taft.—Charles S. Eskridge, Chairman.

Arkansas Annual All-State High School Choral Festival will be held at Little Rock, Arkansas, March 24-25. All schools in the state are invited to take part in this non-competitive event, the climax of which will be a concert on March 25 when the combined chorus of all participants will sing under the direction of an out-of-state guest conductor. A guest artist will also appear on the program. Committee on arrangements: John L. Adams (chairman), Little Rock; Mrs. Ruth Klepper Settle, Little Rock; Mrs. Lois Brown Dorsett, Searcy. Address inquiries to John L. Adams, Little Rock Senior High School, Little Rock, Arkansas.

Nebraska district four music contests will be held in Kearney on April 21 and 22. Arthur G. Harrell has been named contest chairman; judges secured to date: John C. Kendel, Denver, Colorado, and Leo Kucinsky, Sioux City, Iowa.—M. H. Shoemaker, Secretary-Treasurer.

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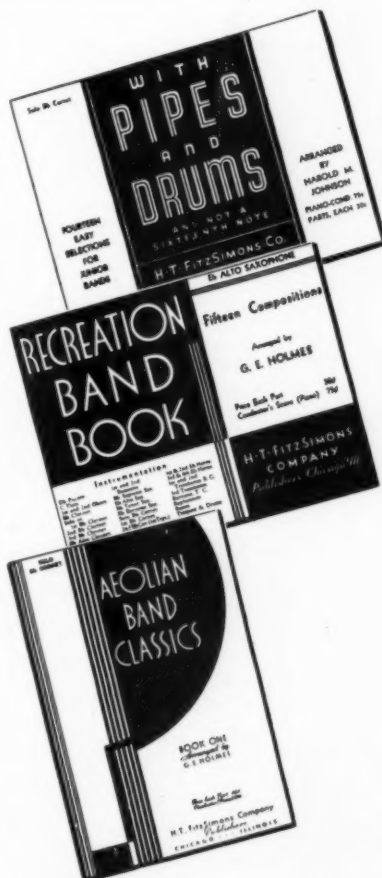
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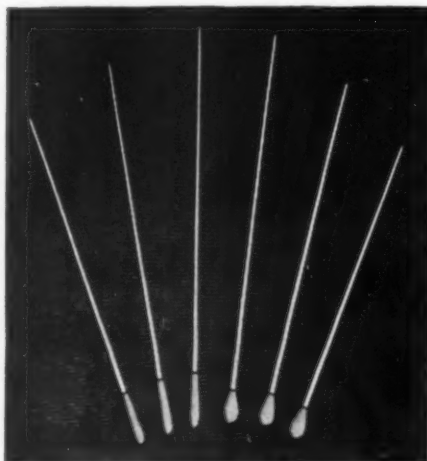
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G. A. Stanton has recently retired as supervisor of music in the Protestant Schools of Montreal. Educated in England, and holding high qualifications from the Royal College and the Royal Academy of Music, London, he has made music education his life work, as teacher, lecturer, conductor, writer, and in other lines of activity. He has been connected with McGill University Conservatorium for the past twenty-five years, and in 1933 was awarded the Order of Scholastic Merit by the Quebec Department of Education in recognition of his valuable service.

The Association for Childhood Education, with headquarters at 1201 Sixteenth Street Northwest, Washington, D. C., has a Music Committee of music educators as follows: Chairman, Alton O'Steen, Page Hall, Ohio State University, Columbus, Ohio; Samuel T. Burns, Bloomington, Ind.; Marion Flagg, New York City; Glenn Gildersleeve, Dover, Del.; Hazel Gertrude Kinsella, Lincoln, Neb.; Beatrice Perham Krone, Wilmette, Ill.; Lenel Shuck, Fresno, Calif.; Cloea C. Thomas, Columbus, Ohio. The members of the committee are anxious to bring to the Association the best in music practices and materials. Suggestions will be welcome and should be sent to the chairman of the committee.

Region Nine Festival Bulletin. General information concerning the National School Music Competition-Festival in Region Nine, to be held May 11-13 in Colorado Springs, Colorado, has recently been published in bulletin form. The bulletin includes not only the names of the guest conductors, judges, and various officers in charge, but also rules, regulations, entry deadlines, and other miscellaneous information. Highlights of the event will be a gala festival program to consist of a massed chorus and orchestra chosen from the entire region, and a marching band contest and grand parade, for which elaborate plans are being made. Copies of the bulletin may be obtained by writing to the secretary-treasurer of Region Nine, Arthur G. Harrell, Kearney Public Schools, Kearney, Nebraska.

Music News, which is issued each month as the official publication of the Georgia Music Education Association, contains some interesting news in the December issue concerning the activities of music educators in Georgia. Last fall, Ann Carstens and Max S. Noah, both of Milledgeville, Georgia, visited all of the music department meetings of the district conventions of the Georgia Education Association. Plans are well along for the spring festivals which will be held in all ten districts for both high schools and elementary schools. Dates for the various festivals, including state and district, may be secured by writing the office of the editor of Music News, Max S. Noah, Milledgeville, Georgia.

National Bureau for the Advancement of Music, sponsor of National Music Week, announces the receipt of renewed support through which it may continue its informational and cooperative service. This announcement is made by C. M. Tremaine, director of the National Bureau, who acts also as secretary of the National Music Week Committee. The address of the National Bureau for the Advancement of Music is 30 Rockefeller Plaza, New York City.

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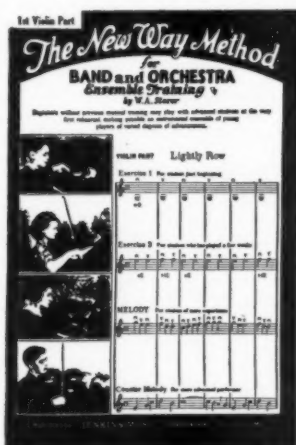
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Twenty-Seventh Annual All-Kansas Music Festival will be held April 26-28 at Kansas State Teachers College, Emporia, Kansas, as announced in the November issue of the K.S.T.C. "Bulletin of Information" (Music Clinic and Festival Number). This bulletin gives the list of festival selections for band, orchestra and vocal groups, together with rules, regulations, and general information concerning the festival. Guest conductors and adjudicators who have already been engaged are: Harold Bachman, George Dasch, Noble Cain, Walter Aschenbrenner, all of Chicago; Glenn Cliffe Bainum, Evanston; Mrs. Carol M. Pitts, Omaha.

There will be a massed Festival Band, a massed Festival Chorus, and a massed Festival String Orchestra, which will be presented in a concert on the last night. Rehearsals for massed groups of Class C and Class D will be held April 27, and for Class A, B, C and D groups on April 28. An elaborate event for marching bands will precede the festival events on April 27 and 28. A full performance of an opera by the college department of music will be featured, as well as a performance by Nathan Milstein, world-famous violin virtuoso. Other features will be announced later. Copies of the bulletin may be obtained by writing to Catharine E. Strouse, Kansas State Teachers College, Emporia, Kansas.

Oklahoma. For over a year a committee of vocal teachers has been at work in Oklahoma on the proposed organization of the Oklahoma Vocal Music Educators Association.

There is already in existence in Oklahoma the Oklahoma Band and Orchestra Directors Association. The ultimate objective of both of these groups is the organization of an Oklahoma Music Educators Association. As a step in the direction of the organization of the Vocal Music Educators Association, there have been prepared a proposed Constitution and By-laws which have been ratified by eight of the districts of the Oklahoma Education Association. On February 10 a meeting will be held for the purpose of electing officers of the Oklahoma Music Educators Association.—Mabelle Kirkpatrick, Corresponding Secretary.

The North Carolina Bulletin on "Music Festivals" (October, 1938), published by the Division of Instructional Service of the State Department of Education, Raleigh, North Carolina, and prepared under the direction of Grace Van Dyke More and Hattie S. Parrott, contains some interesting information and suggestions for planning and conducting music festivals. Copies are available by writing directly to the State Department at Raleigh.

William H. Boyer, for forty-seven years identified with choral conducting in Portland, Oregon, passed away December 8, in his seventy-eighth year. Besides various church choirs, he had been conductor of the Apollo Club and the MacDowell Club, and before his retirement in 1937 had been supervisor of music in the public schools for twenty-four years. Several of his educational works were used in the schools.

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Chicago Music Festival. The All-City High School Music Festival of Chicago will be held on March 28, 29 and 30 according to an announcement from the Director of Music, Helen Howe.

Ernest C. Vocelka has accepted the position of music supervisor in Evanston, Wyoming. He was formerly located in Ashland, Wisconsin.

Fred Roemer has left Eagle River, Wisconsin, to accept a position as music director in the Waupun High School, Waupun, Wisconsin.

Allan F. Schirmer, formerly of Columbia, Mo., has been appointed head of the voice department at Baldwin-Wallace College, Berea, Ohio.

Mrs. Ruth Klepper Settle, formerly located in St. Louis, Missouri, is now teaching in the senior high school at Little Rock, Arkansas.

Region Seven of the National School Band, Orchestra and Vocal Associations announces a Board of Control for 1938-39 as follows:

Alabama—Lewis Stookey, Mobile (band); Claude Dahmer, Mobile (orchestra); Anna Thomas, Montgomery (vocal). Arkansas—L. E. Eiles, Hot Springs (band); Addison Wall, Fort Smith (orchestra); Mrs. Ruth Klepper Settle, Little Rock (vocal); Kentucky—James E. McKenna, Fort Thomas (band); Paul Mathews, Lexington (orchestra); J. Bertram Harmon, Louisville (vocal). Louisiana—Dwight G. Davis, Shreveport (band); Fernand Geoffray, New Orleans (orchestra); Clara Hall, Monroe (vocal). Mississippi—S. Kooyman, Clarksdale (band); Don Martin, Gulfport (orchestra); Mrs. Mary Ellen Wright, Clarksdale (vocal). Tennessee—Maurice Haste, Whitehaven (band); Mary Ruth Hall, Chattanooga (orchestra); Edward Hamilton, Knoxville (vocal).

The officers of the Region Seven Board of Control are: Chairman—L. Bruce Jones, Little Rock, Arkansas; Vice-Chairman—L. J. Denena, New Orleans, Louisiana; Secretary—John Lewis, Lexington, Kentucky.

Some Changes in the Field. Donald D. Armstrong, formerly of Yonkers, New York, is now director of music in Grand Rapids, Michigan. ♦ George T. Bird has resigned his position at Steele High School, Dayton, Ohio, to become instrumental music supervisor at Washington High School, Massillon, Ohio. ♦ Wallis D. Braman, formerly of War, W. Va., has been appointed director of instrumental music in the Gowanda Public Schools, Gowanda, N. Y. ♦ Grover Carson is now on the faculty at Boys' High School, Augusta, Ga. He was formerly located in Gideon, Mo. ♦ Everett Crane has gone to Harrisburg, Illinois, from Murray High School, Murray, Kentucky. ♦ W. R. Dawes has left Lovington, New Mexico, to become director of music in the Big Spring Public Schools, Big Spring, Texas. ♦ P. G. Swartz is now city supervisor of music in the schools of Crowley, Louisiana. He was formerly located in New Philadelphia, Ohio. ♦ Theodore Valentine, of Fayette, Ohio, has been appointed supervisor of music in the South Huntington Schools, Huntington, Long Island, New York.

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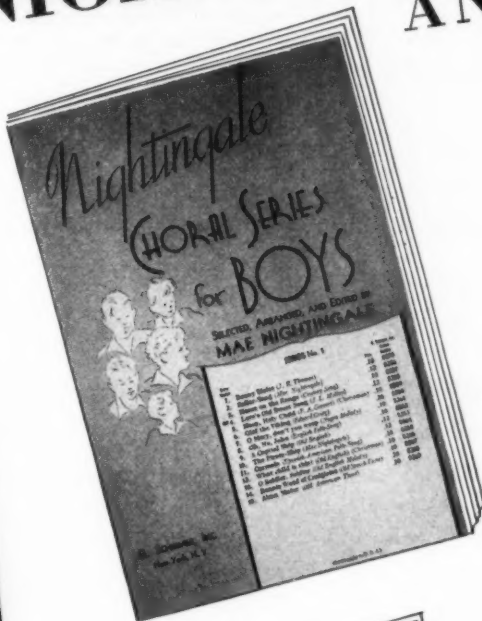
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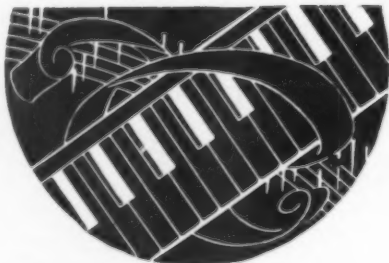
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Music Educators Journal

Vol. XXV

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No. 4

Official Organ of the Music Educators National Conference and of the Six Sectional Conferences and Associated Organizations
Editorial Board: Edward B. Birge, Chairman; John W. Beattie, Charles M. Dennis, Karl W. Gehrke, Marguerite V. Hood, James L. Mursell, Paul J. Weaver, Grace V. Wilson

The Music Teacher and General Education

AS MUSIC TEACHERS, we are grateful for the increasing importance that is being given to music in today's school. We rejoice in the fact that modern educational philosophy recognizes the power of music to provide valuable emotional and cultural experiences and that present-day educational practice is constantly discovering new channels through which those experiences may be brought into the lives of boys and girls.

With this newly aroused realization of music's value on the part of administrators, has come the infiltration of music through the entire school program. No longer is the perception of music's power limited to the music recitation, where obviously the opportunities for genuine musical experience are the greatest. In the school assembly, in the gymnasium, on the athletic field, and even in the general academic classroom, music is making valuable contributions to the emotional, intellectual and social development of boys and girls.

Because of its broader functioning in today's school, music is no longer the isolated subject that it was in the days when education itself was so narrowly compartmentalized. With the increased opportunity for a more extensive sharing, on the part of music, in the general school curriculum, arises the necessity for the music teacher to expand his interest in all phases of education and to identify himself with the entire school program. This means the abandonment of all tendencies toward self-sufficient aloofness and the development of an interest in the teaching profession as a whole.

A possible means through which the music teacher may take a recognized place in the educational world, so that he may share in its responsibilities and its rewards, is participation in professional organizations whose purpose it is to study educational problems and determine educational policies. There are many such organizations throughout our country. The local teachers' club and the state-wide teachers' association have done much to improve educational opportunities within their geographical areas, and music has prospered in those communities and those commonwealths where there has been a close alliance between the music teaching group and the general professional organization of teachers.

From the point of view of our country, as a whole, it is obvious that the music teacher has an effective opportunity for identifying himself with progress in the national field of education through participation in the activities of the National Education Association. Our Conference has long been interested in the contribution that has been made to the schools of this nation by this great group of teachers and administrators and many of our leaders have felt that our organization could profit from a closer union with this important educational body.

In view of this expressed interest, it is our purpose for the next few months to study carefully the desirability of a closer affiliation with the National Education Association. As a prelude to this study, we are presenting in this issue of the JOURNAL a statement by Second Vice-President Lilla Belle Pitts which furnishes the philosophical basis for such an affiliation. In her statement, Miss Pitts stresses the relationship of music to fundamental educational purposes, and by implication, the desirable relationship between the music specialist and the general educator. We commend to our readers earnest consideration of Miss Pitts' fine article.

Louis Woodson Carter

Music and Education

LILLA BELLE PITTS

Second Vice-President, Music Educators National Conference

IN THIS issue of the JOURNAL, President Curtis has placed before the members of the Music Educators National Conference a proposed affiliation between the Conference and the National Education Association. This is not a matter for immediate decision, and the eventual outcome will be the result of the measured judgment of all Conference members. However, whether or not an alliance is effected with the organization which represents education as a whole, as well as its component fields and phases, we stand the chance of being professionally benefited by having our attention focused upon certain issues in this connection. These issues are so fundamental and vital that it would pay us to give them careful and just consideration.

It was apparent to those of us who heard and discussed the report made to the Executive Committee by Herman Smith as chairman of a special committee, that the superficial features of the joining of these two educational forces were relatively unimportant. The really significant aspects of the union are those concerned with our mutual relationship to the basic social philosophy which directs the operations of all divisions of the educational whole. This philosophy, as we are becoming increasingly conscious, is receiving renewed emphasis from both within and without the educational fold, due to present world conditions.

Music education has not given as much time to examining its philosophies in relation to world affairs and consequent social and educational trends, as to more directly pressing matters. Which is perfectly natural and proper, for music has long chafed under the disadvantages of being regarded as a luxury instead of a necessity. This has made it necessary for music to strengthen first from the inside—which we have unquestionably done.

Through the intensity of our convictions and our resulting professional enthusiasm, we have built up a remarkable organization, namely the Music Educators National Conference. Through this, we have increased the numbers and variety of our activities. Moreover, to our credit, in so doing, there has been no lowering of standards. Rather the contrary is true. Those of us who were fortunate enough to attend the centennial

conference in St. Louis last spring, were astonished and delighted to see the amazing demonstrations of what so many young people were capable of doing to raise the standard of both the type of music performed and its musical performance. Likewise we were filled with justifiable pride over the public acclaim that it aroused. On the other hand, not a few of us were set to wondering if music might not be capable of working even more

astonishing improvements in elevating the standard *quality* of all our young people and children. These thoughts induced further questioning: What is the chief purpose of music in public education? Have we lost sight of educational processes in too fixed a gaze upon refining musical products? Where are our next developments going to take us?

Two major modes of progression suggest themselves. One is to go on, building up and up upon these pinnacles of virtuoso performance which we are rearing. The other is to turn for a time, at least, to strengthening the foundation which is the common support of the entire educational structure. And surprisingly enough, when we dig down through outer manifestations of difference we find all cultural, social and educational agencies not

very far apart. As a matter of necessity all rise from the same ground. Not from the fundamentals of business practices, of traditional ways of government, of the techniques of vocal or instrumental musical instruction or any other of the so-called fundamentals of practical operations, but from a principle essential to all, which is *the fundamental need for improving human relations*. This principle, even in a changing world or the changing school curriculum—and for that matter, in the changing patterns of our democratic way of living,—has remained constant. The same basic philosophy which guided the founders of our nation, the founders of our system of public education and the founders of public school music, is still relied upon to point the way of future growth for all three. All stem from the same life-giving principle, whose roots are deeply embedded in the rich earth of community values. Which means a common good, made possible of achievement only by training citizens who are emotionally free,

A SPECIAL COMMITTEE, composed of past presidents of the Music Educators National Conference, was appointed by President Curtis, August, 1938, to investigate the proposed affiliation with the National Education Association. Personnel of the committee is: John W. Beattie, Walter H. Butterfield, Joseph E. Maddy, Russell V. Morgan, Herman F. Smith (Chairman). Chairman Smith reported for this committee at the recent meeting (November 19-20, 1938) of the Executive Committee, and the accompanying article represents a viewpoint developed by the ensuing discussion in which all members of the Executive Committee participated.

For many years there has been considerable unofficial discussion in Conference circles regarding the advisability of establishing a closer relationship with the National Education Association. In 1936, Mr. Maddy, who was then president of the Conference, instigated definite steps which led to official consideration of the matter. The officers of both organizations gave attention to the practical issues involved, and particularly the various factors pertaining to the special interests of the Conference. The result of the study was an invitation to affiliate with the National Education Association, on terms which would virtually leave unchanged the present status and identity of the Music Educators National Conference, and which offered the widest possible latitude as to period, procedures and policies involved in effecting such an affiliation—with an option of severing the relationship after five years. The proposal will be placed before the Sectional Conferences at the coming biennial meetings.

but socially controlled; who are open minded, but critically intelligent, and who possess the vision and the energy to create better lives for others as well as for themselves. This is not a matter *for* legislation but of education.

In assuming a large share of the responsibility in developing such individuals, education has set for itself a task that goes far beyond organizing and operating the materials of instruction. Learning all the facts on earth and knowing every conclusion advanced up to date by scientific research will not promote the brotherhood of man nor inspire loyalty to an ideal. These things are communicated, not taught. And communications of this nature are effected only through educational processes which will reveal to the individual the hidden places in his own soul, which in turn will help him to light his way into the secret places of other souls. By no path, except one illuminated by sympathetic insight into the *meanings of one's relations with others*, can the common heart of humanity be revealed.

However much we organize and reorganize, affiliate and consolidate, fuse and integrate, coördinate and coöperate, none are more than just other forms of superficial or mechanical connection unless emotionally harmonized by a sympathetic understanding of mutually valued goals. Our social and educational plans, programs, projects, organizations and the like will never fulfill their ultimate purpose until these lifeless and bloodless abstractions are transformed into workable *human* relationships.

A socialized curriculum, which is to say a humanized curriculum, has perforce to lean heavily upon the arts, the truest of all educative processes because of their

communicative power. Music, being the most intense and the purest expression of the emotional qualities of experience, has an extraordinary potency in this respect, as we music educators well know. Other educators are not unaware of this power of music to induce moods favorable to the only kind of unity which is truly integrative—which as has been said before, is the feeling for emotional as well as intellectual relationships. Music is essential in the newer educational programs. It is a value generally recognized and desired.

Since its organization in 1907 our Conference in all its activities has been actuated by firm belief in music as an essential factor in education, and the faith and works of our members have been largely responsible for the recognition secured for music. Our growth as musicians and teachers has been marked, although perhaps not enough of us appreciate the full significance of our decision, in 1934, to change our name to Music Educators National Conference. Not only has music become a part of the educational program; we, as individuals, whether we will or not, are necessarily part and parcel thereof.

One of the characteristic tendencies of the educational movement under way is toward a closer unity of all coöperative parts. Before us is not only an opportunity to broaden the scope and deepen the significance of musical influence to our own professional advantage, but an obligation as well, to render greater service to the body which gives us vital purpose.

Might we not look upon this proposed affiliation as a challenge which will impel music educators to look about for ways and means of proving as conclusively our right to the title *educators*, as we have demonstrated our right to be called *musicians*?

Some Further Comments for Conductors

THESE COMMENTS are not intended as an "answer" to John Beattie's pertinent article on "Batonitis," printed in the October issue of the JOURNAL, but rather as an extension of the discussion of what we must all recognize as a tendency on the part of many choral conductors (and also conductors of instrumental groups) to put on conducting exhibitions instead of conducting their ensembles. It is my belief that as a conductor becomes more experienced and routinized in his work, he is correspondingly mellowed and ripened, so to speak, and submerges himself more and more in the interpretation of the music—actually becoming part of the choir, and thus less conspicuous in the eyes of the audience.

The observation I wish to add to John Beattie's exposition of "batonitis" is that "hand-and-arm-itis" is another name for it. Actually the "conspicuousness" which is so objectionable in a showman conductor is more often due to the *lack* of a baton than to the use of one.

There seems to be a general impression prevailing that the use of a baton is not essential to good choral conducting. The use of a baton will actually help to

overcome the "conspicuousness" of a conductor in concert. How? By making it less and less necessary to wave arms and wiggle fingers and grasp and clutch the air and generally gyrate the body. At least the little piece of wood is impersonal! The conductor can hide some of his "personality" in his little stick and look and act more professional. Why not conform to the accepted custom and use batons—at least until we all become geniuses and thus considered excusable for our eccentricities?

Let us urge our friends in the choral field to dress up and "fix up," and place our work as conductors at least on a par with good orchestral and band conducting. Let us try to do away with hand waving. Let every conductor be sure he is not voluntarily injecting himself into the picture to an objectionable degree, and thus bringing criticism or ridicule upon what otherwise might be accepted as good choral performance. Again I say, the greatest aid to this end is the baton—providing one learns to use it properly—and then depends upon the *baton*—not hands and arms or other parts of the anatomy.

—NOBLE CAIN

The Forgotten Music Student

JOHN ROSS FRAMPTON

Appleton, Wisconsin

ONE NIGHT last winter I was watching a spectacular fire in a large building. The fire chief had concentrated his men and equipment at a point clear across the building from where the fire had started. As I watched, I saw a civilian go to one of the firemen, and speak with him. There was instant action. Without waiting for orders from any superior, the fireman ran around to the point of origin of the fire, and rescued a piece of apparatus which from some inexplicable cause had been left and forgotten. If this citizen, this outsider, had not noticed and reported it, the thing would have been a complete loss, for it had fallen into a window.

This story is told to show that sometimes the trained workers may be so intent on some highly desirable objective that they lose sight of some other worthwhile matter. It also shows that it is possible for a person outside the "fire lines" to notice really important things; his very distance from the scene gives him a broad angle of vision. You, who read this, are devoting many hours a day to teaching music in the public schools. You are especially trained, and are guided by much past experience. I am only the civilian outside the fire line. But I know I have seen something of value which must be rescued.

That something is the music student who really loves his music, but who has no desire to ever write a note. He is averse of expressing himself in tones which have been organized and written down by some other musician. He plays enjoyably, possibly brilliantly. Or maybe he sings well enough to be always a welcome soloist in any social gathering, or amateur musicale. He does not feel the slightest urge to express himself in the creation of new music. Nevertheless, he has "always wanted to know something about harmony."

However, he has inquired from the other children who have taken harmony in the high school, and he has found that the course as given does not in the least offer what he wants. He does not like to talk to the supervisor about it, for he is sure he does not want the regular course. He does not wish to expose himself to the humiliation of being told by the supervisor that if he cannot carry the course as offered he has no business dabbling in music at all. So he merely considers himself the Forgotten Music Student, and tells no one what he wants, or what he fails to find. And the supervisor has no reason to suspect that he is in error in his belief that there cannot possibly be such a person as this Forgotten Music Student.

What did this student find that the harmony course, as offered, really did give? He discovered that the

harmony teachers are all so intent on teaching people to become composers that they have no time or thought for him, or for students of his ilk. Probably they actually and firmly believe that there could not be such a person. They are convinced that any and every one who loves music, and can perform enjoyably, simply must have the ability to compose, if only he can be brought to a realization of his latent powers. I know there are teachers who are positive of this, for I have heard them say so. But I am convinced that the Forgotten Music Student does exist, and I believe his number is legion. I who am outside the fire line, can see him, and I make this plea for him. Go, and rescue him before it is too late!

You who question his existence, you who believe that every music lover can compose, if shown the correct path, and if gently shown the error of his own judgment of himself, remind me of a little experience I once had, and enjoyed immensely. I had been teaching for some time in a college in Iowa. While on a visit to my boyhood home I met an old friend on the street. She was a kindly old lady. As we talked she asked me "Where are you living now?" "In Cedar Falls, Iowa." "Oh! You mean Cedar Rapids." Bless her soul! She had never heard of Cedar Falls, so was convinced that I did not know where I lived! Comparably, many of you are convinced that the Forgotten Music Student does not exist since you know nothing about him! You never even heard of him! Just as my friend was sure that if she showed me my error I could draw myself out of the abyss of ignorance into which I had fallen, so there are also many music teachers who are positive that if only the Forgotten Music Student can be made to see his error, he also can lift himself by his boot straps, and really do some composing. And if he really can't, well why worry over him!

This Forgotten Music Student has not remained entirely undiscovered in the past. He has been found in a very unusual and unexpected place, for others have actually found him among those studying for the doctorate in music! Surely no one would ever enter such a course unless he was able to do something with composition! But, mind you, as far back as the turn of the century such a great institution as the University of Edinburgh recognized the possibility of a man becoming worthy of the degree *doctor of music* without being a composer! And Edinburgh found such persons in considerable number. For this university offered two different courses leading to the doctorate. Students might choose between a course which required constructive, written work in composition, or one which required

only harmony, in written work, and then analytic and library work. I sometimes wonder if the University of Edinburg might not have gone further, and offered two different courses in harmony, one for composers and another for executants and critics and historians, if there had been a suitable text! But, be this as it may, here is food for thought for music teachers everywhere, and for you in particular. If such a university as Edinburg felt that not all candidates for the doctorate in music should be able to write a symphony, or even a fugue, is it not reasonable to believe that in a school of lower level, such as a high school, there might be even more justice in dividing the harmony students into two classes, the creative and the executant? And if, among people so professionally inclined towards music as to become candidates for the doctorate in music, Edinburg found a sufficient number who did not wish to study composition, how great, among high school students—among students who enjoy their band work, their orchestra work, and their chorus work,—how great is the probable percentage of those who would welcome a survey course in harmony, but who have no desire or even fitness for the constructive courses, as usually offered!

Please do not misunderstand me. I do not want you to discontinue the classes in constructive harmony. But let us offer a different course, also. Let us devise a course in harmony which will make the student acquainted with all the materials used, and do this in a way which will maintain his interest, and yet which will not torment him with the actual writing of music. Such a course will have to include a few rules, yes, but just think how many more can be omitted! There was a time when teachers of the "dead" languages were positive that no one could learn these languages without writing them. Every student had to take Latin prose composition, or Greek prose composition. But it is now many years since the courses in composition were virtually dropped from the curriculum. Most students can acquire a reading knowledge of these languages without prose composition, if they have satisfactory texts and a satisfactory, sympathetic teacher. And the Forgotten Music Student can also acquire all he needs and wants of harmony without writing a note, if he has a satisfactory text and a satisfying teacher.

Tell me. What is your ambition in the field of harmony for high school students? What do you want to give them? Is it the writing of original melodies and even of actual pieces? That is fine and splendid. When it can be done, it has the commendation of every one. Keep it up. But does it not remind you of the gym teacher who coaches a few select individuals for solo exhibition stunts, and lets the rest of the class freeze around the edges of the room? A graceful handspring, a spectacular vault—such things attract applause, and the visitors talk about the wonderful gym teacher the school has! Why, we must raise her salary! But what

of the great majority of the students? What about those who paraded once around the room, and then disappeared? Were they not entitled to more instruction during the semester than they received? Were the taxes which their parents paid not as good, not as influential, possibly, as the taxes from the parents of the display pupils? I have had children of my own go through the public schools. They were not athletes. So all the work any of them ever did in the gymnasium could be collected in a thimble! They simply had to attend gym classes if they hoped to graduate, but they only sat around and watched others. They attended to get exercise, but all they got was colds, and a sizeable bump of inferiority complex.

Harmony, taught only on the creative basis, is just like that gym work. The talented students write their pieces, and these pieces are publicly performed, and the teacher is complimented. But the great mass of students, the Forgotten Music Students,—what did they get in harmony? Nothing. They did not even enroll in it! Enroll! They never even mentioned it! Yet they would have welcomed a survey course. How they long for some knowledge of the *materia musica*! They do not want to read music all their lives in a groping way, like a typesetter setting up an article in a foreign language. They want some groups of notes to be familiar to them; they want to read them as chords. The Forgotten Music Student even hopes he may acquire a "feeling" for some of them, sufficient, at least, to prevent him from saying "Joe has went," musically! He wants to recognize a cadence when he meets it, and to sense its value in the music, both as to form and tonality. He wants to be able to study out what key any given passage is in, and play it by thinking that key, not by reading the accidentals.

The science department of our high schools has grappled successfully with this problem. Just see what they have done with their survey courses in science. The students get acquainted with much interesting material, but they do not have to solve the complex and complicated problems demanded of the professional physicist, or the professional astronomer. Then why should music teachers not broaden out, yes, *broaden* is precisely the correct word, and I repeat it,—why should we not broaden out our harmony to include such a survey course? Only by so doing can we discover how very many students would welcome such a course.

Sometimes a student in a scientific survey course finds that he wants to enter some one scientific field for his life work. Quite possibly he had not suspected it, not knowing what that particular field had to offer him. But he certainly does not find that his survey course has unfitted him for the later, intensive work. Rather, he finds that he has already acquired enough general knowledge of the subject to make keenly interesting the intensive study, with its sines and cosines, and its logarithms. Similarly, the survey course may very easily show some student that harmony is a vital study, a living study, and

even make him want to test his own little wings! But how different will be his approach to the study from that of the average student. Instead of groaning under a load of seemingly irrelevant definitions for some weeks, he would find that he already has a friendly speaking acquaintance with everything he meets, and that he only needs to learn how to handle it. His interest, already whetted by the survey course, would remain keen.

How shall we present this survey course, and what shall its problems be? There must be no work in harmonizing melodies or basses. That belongs in the other course. Then the only thing left is analysis. And that is just what the Forgotten Music Student wants. He will revel in it. Acquaint him with all the chords of music; acquaint him with all the non-harmonic tones—and select all problems from one or the other of two sources. Either have them be excerpts from compositions he always has known, and possibly loved, and has enjoyed singing or playing, and of which he has clearly formed tonal memories, or else select them from works whose titles and composers are familiar to him. Above all things have them be from real music, not mere hymn tunes—and by this I would not offer any discourtesy to the hymn tunes. Let the student see at every lesson that the new material is already known by him, although he has not known its name or function. Do not be afraid to avoid the “high-brow” music, so long as what is used is not bad.

There have been courses in harmonic analysis in the past, but they generally have been considered advanced courses, open only to students who have completed the ordinary book in constructive harmony. Advanced courses in harmonic analysis are valuable, really invaluable. But that statement does not in the least prove that the same method cannot be used in elementary work. My proposition is this. Teach the elementary harmony by analysis first—a real survey course; then give a course in constructive harmony to such as wish it, and, finally, give another course in really difficult harmonic analysis.

This survey course by analysis must begin with absolutely nothing presupposed except notation as to staff and rhythm. Building from this it must continue until it is complete. It must touch on all the materials. It must acquaint the student with all the chords of ordinary symphonic music, chords non-chromatic and chords chromatically altered. It must acquaint him with all the non-harmonic tones, not merely the passing tones and suspensions. It must teach him to recognize modulation and the key relationships present in the modulation. In short it must be complete.

Harmony is a big subject, and it cannot all be learned at one sitting. Some material can be presented today, but much must be left until tomorrow. This has resulted in certain material being considered elementary, and other material advanced. Ask yourself whether this classification actually exists in music! Do not con-

sider it in connection with the intricate, the great works, but only with the simple pieces. Can you find any attractive, simple examples of actual music,—music which is sung and played and loved by every one,—which do not employ the supposedly abstruse and difficult non-harmonic tones, or which are free from altered chords, and modulations? Think! Are you preparing a student for a real contact with actual music if you only give him the “elements,” the first few chapters of some text? In all too many instances the harmony course of the high school, if not actually concerned with *composing* music, is only the first few chapters of some standard text—probably the one the teacher herself studied in college, or wheresoever she secured her own training. The procedure is no doubt based on the assumption that the high school student can probably handle the earlier lessons, even though the entire book would be too difficult, or take too long. This is at best only a makeshift—a tacit acknowledgment that there is not a satisfactory text for the Forgotten Music Student. What does he get from such a course? What does any student get? Can you picture anything much drier, much less attractive? And this is given to the student who is not fired by a desire to create music, but only wishes to understand it enough to read his music in chords, instead of single notes, in harmonic masses instead of every single chord! Could anything be more deadly to such an ambition?

For you must concede that the ambition of the Forgotten Music Student is just as worthy and just as high as that of the creative student. Each wants to make the most of the talent which has been vouchsafed to him. Think a minute. Is the ambition of the man who becomes a superior aviator any less commendable than that of the man whose mathematical calculations make possible the flying machine? Does the man who all by himself controls one of our great clipper ships, or an army flying fortress—either of which is a ship in whose construction he did not bend a finger—does such a one achieve less than the man who sat at a desk and planned the ship, and who quite possibly never piloted one? Give the Forgotten Music Student the fabricated ship and he may be able to fly much farther, or much higher, or much more safely, yes often much more beautifully than the composer who wrote it! But even the aviator must understand some things about the construction of his ship. And courses of instruction are very carefully devised to give him what he needs. I urge you to do the same thing for the Forgotten Music Student.

But to return to the course in harmony which only gives the first chapters of some text. Much more important than the dryness of such work is the inadequacy of it. This has already been mentioned. Many years ago some theorist wrote a harmony text. He began with a lot of dry definitions, then he gave chords of three different notes—in fact he gave *all* such chords. Then he gave chords of four different notes, again giving them all, even though some might not be used once

CONTINUED ON PAGE EIGHTY-SIX

Justifying Music Education

THEODORE W. H. IRION
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WHEN WE, as teachers of any subject, ask ourselves just how that subject got into the schools, we usually do not get very far in our answering, and when we ask still further just what such a subject as music is to achieve in the education of American youth, we usually have to content ourselves with the most platitudinous and banal replies. Usually they contain something about the finer things of life, the sense of the beautiful, refining influences, the æsthetic, and proper emotional outlets. All these are nice, somewhat meaningless generalities, and are by no means clear enough to allow us to crystallize about them an educational program of any degree of definiteness. It is possible at this point to spend much time in theoretical discussion of the aims and functions of music teaching in our public schools. It is my conviction that if we were to answer simply and naively the question, "What place does music hold in our American life?", we would come nearer finding a reason for music education than we can discover through any theoretic speculations about that question.

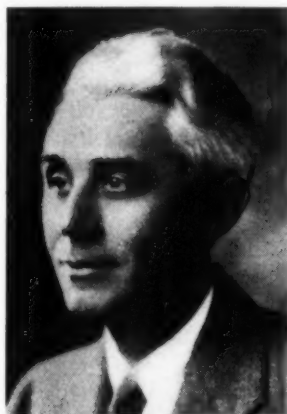
Music is one of those ever-present forms of human expression which we cannot escape and which humanity will not dismiss no matter how inadequately it may be executed. It is simply a part of life, very much as language, and the educated person, just as in the case of language, uses it much more perfectly than his uneducated brother. And the uses to which music is put are as numerous as are the important experiences of life. There are songs of home and social life, of romance, patriotism and the church; songs of action, courage, peace and repose. All these are song expressions.

Of course, as with language, so also in music, among the coarse and ignorant these song expressions may and do become vulgar and lewd. It is not difficult to see that if we would have people give refined expression of their life experiences, they must use and experience music for such purposes. Just as language is not improved by talking about language but rather by hearing and using superior language, so also in the case of musical expression. Then there are the many rites and ceremonies—the wedding, the birthday, the funeral, all refined and beautified through the use of appropriate music. How ludicrous these ceremonies may become through the uncultivated musical taste. Then there are celebrations, patriotic and otherwise, parades, picnics, all enhanced by versatile musical expression. Just of re-

cent years has caroling again become an American habit, and now each year we discover and rediscover Christmas hymns and carols and a wealth of musical literature is being released.

But there is another type of music which requires for its appreciation and understanding a still greater musical knowledge and insight. In this we include all the orchestral compositions as well as those for such solo instruments as the organ, piano and violin. To these we listen, often for no other reason than the sheer delight of hearing them. They constitute a true æsthetic experience, enhanced all the more because they are not immediately connected with some concrete and urging human endeavor. Let the human spirit relax in such an experience and it will later meet the realities of life in a bigger way, with more tolerance and charity and with a finer disposition than if it had never been lifted out of the commonplaces of life.

And in these times, how Americans hunger for such uplifting experiences! They do not often get them, but they are persistent in seeking them. The air is noisy with the blasts of radios. What a



Theodore W. H. Irion

joy to find that the radio censuses which have been taken show that, after all, the symphony programs are among those which are preferred. What will happen when, a generation or two from now, the masses of people have been made better acquainted with more of the great musical literature of the world! Can you imagine the results? To raise the whole standards of American musical appreciation and understanding in order that Americans may have the joy and comfort which comes from an enlightened musical experience is part of your program of endeavor. Such musical experience consists of more than listening and emoting. Most individuals are as incapable of this experience, unless they are guided—that is, directed through wise educational effort,—as they are unable to understand Milton or Shakespeare without some educational assistance. Just to tell people that this is great music is to make artistic hypocrites of them. They can love it only when through experience they understand it. And since this musical craving is so universal, and since it can be made really valuable, how essential it is that we make musical training part of the education of Americans. It seems to me when we approach the whole matter in this common-sense way, we arrive at an ample justification for an educational endeavor in music, without the expenditure of enormous amounts of time-consuming effort in seek-

This is an address delivered at a meeting of the Missouri Music Educators Association, December 1, 1938 in Columbia, Missouri.

ing some philosophic, deep reason. Also, it seems to me that in this way, we arrive at a clear understanding of how to make an attack on music education and what musical experiences to provide for all students, in distinction to the many wasted individual efforts to teach this child to play the piano and that the violin. Mind you, I do not want to discourage the careful mastery of instruments by individuals, but even as much I want to encourage the wider and more universal development, through our schools, of a musical understanding.

The Intellectual Nature of Music Education

There is a second matter which I feel requires considerable thought on our part. When I taught in high school years ago, there were some subjects which we called solids. The remaining subjects were not called liquids, but *specials*! A special did not rate as a solid, it did not equal a solid, nor did two specials equal a solid. They were just not solid enough to be solids. We now have a better terminology. We speak of required courses and electives, of constants, of curricular and extra-curricular activities, of approved and accredited courses and non-accredited courses, *et cetera*. But the problem is still the same. It is true that in those earlier years we did not have properly trained teachers of music and therefore could not approve music work, and it took years before we knew how to make a real beginning in this special teacher-training area. That difficulty is now being overcome. The academic interpretation of music, however, is a real difficulty in the way of recognition for music work in high schools.

Most people, even university professors, frequently fall into the habit of thinking of music and ability in musical performance as merely the acquisition of a skill, and the rest as not intellectual, but the expression of a tremendous emotional upwelling. They do not feel that the intellectual processes are operative enough to put music on an intellectual parity with the academic subjects such as mathematics and history. Anyone, however, who has attempted to memorize a concerto will agree with me that it is about as exciting emotionally as memorizing a table of logarithms. He will agree with me, furthermore, that about all the intelligence he can muster is needed in this process. And I am positive that he will substantiate my statement when I say that while his musical performance, once perfected, may arouse in the hearers a whole array of emotional experiences, he, the performer, cannot allow himself an orgy of emotions. He must know just how to do it to get the results in terms of music which may produce emotions in hearers, but that process of *knowing how* is a process of intellection. He is intellectually too busy in his performance to allow himself much emoting.

And in the high school student, whether in solo or ensemble performance, you must constantly urge the student to keep his wits about him—to *know* what he is doing. You don't want him to learn to play by emotion. That cannot be done. Understanding musical notation is a process of intellection, of knowing. Understanding a

composition as a whole is again an intellectual operation. Knowing how different instruments are played and how to play at least one of them is still knowing. Comprehending the difference between a sonata and a concerto is not done by feelings. And really grasping such distinctions and many others is knowledge of great significance in interpreting a musical program. People otherwise educated but lacking knowledge of music are, of course, barred forever from obtaining the full value of any musical performance. Also, not just any stupid person, one who cannot learn mathematics and history, can emote his way to success in music. There is a vast amount of knowledge—plain, hard, factual knowledge—required in mastering music, so much indeed as to give music, if taught correctly, complete academic respectability. That knowledge may not help you much in the study of chemistry, but the converse is also true, knowledge of chemistry will help you very little to understand music. And when music is such an ever-present, comprehensive human experience as I have already described, there would appear to be little reason to doubt the value of a thorough understanding of it.

I am convinced of this, however, and I am sure that I can say this to leaders in music, that music will never achieve its respected and rightful position in education until the teachers of music are recruited from the intellectually most gifted: people who can make the intellectual claims of music apparent to any academician.

Procedures in Music Education

Finally, the educator must always express himself not only on objectives and psychological analyses, but also with reference to practical procedures. I am fully convinced that one cannot separate educational procedures from subject matter content. And inasmuch as the content of your field of teaching endeavor connects with all the phases of human experience of hope and triumph as well as defeat and despair, you have a problem of teaching analogous to that of your brethren in the profession in the fields of literature, especially in the teaching of poetry. The first requisite to successful teaching, here, is to be in love with music and to have a thorough comprehension of it as well as a mastery in performance, at least of some phase of it. The second requisite to success in music teaching is to understand the lives and experiences of those whom you teach so that you may fit into those lives the musical experiences by which they, the young people, can truly profit. The third requisite is to know those special techniques of teaching pertinent to your subject. In that area I am not sufficiently conversant to be of great help to you. There are some practices on which I feel I can comment with some authority and one of these I shall take time to discuss.

The University is happy to be host to the Missouri Music Educators Association, and to the high school students of Missouri when they appear on our campus to participate in the interscholastic music competition-festival. I must, however, draw attention to the fact that in the academic fields the contest, that is the

CONTINUED ON PAGE EIGHTY-FIVE

The Psychology of Music

CARL E. SEASHORE

XVIII

THE TONAL IMAGE

Do you live in a tonal world? If it were adequately measurable and I were limited to a single index to musical talent, I would take the record of natural capacity for tonal imagery. On account of the demands for objectivity, current psychology has given but slight attention to this exceedingly important factor. Let us see what the image means to the musician.

An inferior musician can hear and perform without conscious use of tonal imagery; and in that case he remembers, images, and creates music in terms of names, concepts, or analogies for the different elements of a tone. A real musician, on the other hand, has the ability to reconstruct the tone in accurate detail in the form of memory images and can imagine, compose, and hold up for detailed and objective scrutiny the tonal situation which he wishes to create. Between these two extremes, we have among those who begin training for music, a normal distribution of the ability to retain, relive, and create music without the presence of the physical sound, entirely in terms of the mental image.

There are many psychologists who claim that they never have the experience of a tonal image. There are others who can maintain that their tonal images may be practically as realistic and complete as the actual perception in the presence of the physical tone. And between these two extremes, psychologists, taken as typical of scientific men, distribute in ability with a mode showing much lower rating than the mode for musicians. This may mean one or both of two things. First is the fundamental fact that the musical mind is born with this talent and comes into the interests and activities of music by natural selection, whereas the scientist gravitates toward a career in which visual experiences are more dominant. It ordinarily means also that the musician, living persistently in tonal experiences, cultivates this ability. The psychological fact remains, however, that the degree of possible development depends upon the degree of the inherited talent, which varies very greatly among normal individuals. To good musicians the auditory image is so commonplace and conspicuous that they take it for granted, just as they take it for granted that they can see red and taste sour or hear the tone when it is physically present. As a result they seldom give the pupil systematic training in the critical use of images.

Let us ask again: What does ability in tonal imagery mean in actual music? In the first place the image has the same four elements as the perception; namely, pitch, loudness, duration, and timbre — or in their complex

forms, melody, harmony, rhythm, volume, and sonance or tone quality. Each of these may be inherited and developed in a dominant way so that one musician lives dominantly in a world of time and rhythm, another in the realm of dynamic expression, another in terms of tone quality.

Second, it is perfectly clear that the degree to which a person can accumulate past experiences of a particular tonal characteristic in reproducible images, is an index to the degree in which he lives his musical experience realistically, can scrutinize his present performance in relation to these experienced goals, can create new modes of expression in his voice or instrument, and can master the tonal structure in creative music.

Likewise, musical thinking is essentially the manipulation of images, of pitch, loudness, time, and timbre in various degrees of present experience of these conceptions; and, most important of all, the vividness of the feeling value and emotional quality of memory and imagery of music is contingent upon the realism of the image present.

Third, it also affects the hearing of tones. Perception of tone is essentially an act of reconstruction in terms of past experiences; and if these come only in verbal form, they will be correspondingly empty of the esthetic discrimination.

If the instructor in the public music school who deals with young aspirants has a clear and convincing conception of the role of tonal imagery and can evaluate it to some degree, he can not only see an explanation of a large part of success or failure and likes and dislikes of music, but he can guide the student in relation to outlets in the direction of music.

Now the best available test of tonal imagery is subjective and therefore requires some skill in administration and due allowance for lack of objectivity. I nevertheless think that it is serviceable and should be a part of the routine in any attempt to analyze musical talent, whether it is used formally or informally. There are many ways in which such tests are made in the laboratory; but as I have perhaps treated this subject more fully than any other psychologist or musician, I take the liberty of advising music teachers to read the chapter on this subject in my new book, "Psychology of Music," (McGraw-Hill Book Company, 1938), and try out on himself or herself the test in the interest of self-orientation as well as in the interest of evaluating the test for use with students in daily orientation. The test there given is in terms of the vividness of the image

and ratings are made on the scale from 0 to 6, in which the 0 means no mental image, and the 6, image is as complete as the actual perception.

The competent teacher can extend this type of rating into specific details, in each of the four elements that can be imaged. He may find the image good for loudness, for example, and poor for time. Even in the course of informal conversation, one can learn much from the student about his ability to hear in terms of the mental image, the difference between two instruments, two voices, or two sounds in nature, in terms of timbre.

A most fertile approach is to take the matter of phrasing, which involves all four factors, and ask the student to play over a phrase mentally in anticipation of the interpretation that he is to give in piano or other instrument until he has settled definitely what is to be his personal interpretation, and then ask him to play it and replay it, giving that particular phrasing. This will involve to some extent the anticipation of exactly what modulations he has anticipated in each of the four factors. The competent music teacher can discuss this interpretation in such a way as to reveal the essential features in the anticipatory creation of the interpretation.

Hollis Dann

1861-1938

IN THE PASSING of Hollis Dann, a great soul has been lost to the world of beauty, and we, of the Conference, have been deprived of a distinguished leader and a treasured friend. Dr. Dann's service to music and music education over a period of half a century was so loyally and generously bestowed, so varied and widespread in its scope, that it is difficult to measure the extent of its influence on the musical development of this country. As teacher, author, editor, conductor, he brought to school music, values that have ennobled music education throughout the entire United States. He sought and found in music aesthetic and spiritual qualities which through the magic of his personality, he was able to transmit to children, to teachers, to lay audiences. The search for beauty governed his life and shaped for him a gloriously rewarding career.

Hollis Dann was born in Canton, Pennsylvania, on May 1, 1861. His early general education was secured in the schools of his native city and in Elmira, New York. His musical training was received in the Rochester Music School and from private teachers in piano and voice. Hollis Dann's career, as a music educator, began, when in 1887, he was made director of music for the public schools of Ithaca, New York. In 1903 he became an instructor in the Cornell University Department of Music, to the headship of which he was appointed in 1906. This important post, which he held for fifteen years, he left in 1921 to become director of music for the state of Pennsylvania. After four years of service in this latter capacity, he accepted the invitation of New York University to become the head of the Department of Music Education of that institution. This position he occupied from 1925 until his retirement from active service in 1936.

No account of Hollis Dann's career would be complete without particular mention of his achievements as a choral conductor. Growing out of his activities in the field of music education came opportunities for developing a choral technique, the results of which were so overwhelmingly beautiful as to win for him the unstinted praise of both the school musician and the

professional music critic. As conductor, in turn, of the Ithaca Choral Club, the Cornell Chapel Choir, the Cornell University Glee Club, the National High School Chorus, the National Supervisors' Chorus, and the choral organizations of New York University, Hollis Dann produced tonal beauty such as is achieved only by great and inspired choral leaders.

To the field of music education literature, Dr. Dann's contribution was highly significant. Music teachers throughout the land are familiar with, and grateful for the Music Course that bears his name, for his Song Series, his "Assembly Songs," his Teachers' Manuals, and other valuable works designed to improve the quality of music instruction in the schools of this country.

The Music Educators National Conference owes to Hollis Dann a special debt of gratitude. As a leader in the early critical days of our organization, he helped to establish the ideals which have given character to the Conference, and justified its existence. He helped to determine policies and to build traditions. He brought distinction to our group as president of the Conference during the administrative term of 1920-21, and during the passing of the years, he rendered significant service in various committee assignments. These contributions have been generously and loyally bestowed, but for many of us Hollis Dann's greatest gift to the Conference has been the inspiration its members have received from his activities as conductor of the National High School Chorus and later as the conductor of the National Chorus and National Supervisors' Chorus in connection with the Conference meetings in Cleveland in 1932, and in Chicago in 1934. For listeners to these groups and for participants, alike, music assumed a new significance in which the drabness of material life disappeared, and in its place were revealed the realities of the inner life—the life of the spirit.

The Music Educators National Conference in speaking this last farewell to beloved Hollis Dann pays a tribute of affection and gratitude to the man whose presence in our midst brought rich reward and lasting inspiration.

—LOUIS WOODSON CURTIS

Swing in the Classroom?

ALTON O'STEEN

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THE WALLS of the classroom are getting thinner and thinner. Things that happen in the outside world are finding their way into the school as soon as they happen, without waiting for someone to put them into a textbook. Good radios are being installed in many classrooms and they are being used, in science, social studies, literature, languages and music. Library and classroom tables boast well-thumbed copies of the current news magazines, and bulletin boards teem with pictures and clippings from the latest *New York Times*. The newest pulp magazine and the *Saturday Evening Post* consort peaceably in the literature class with the *Atlantic Monthly* and *Silas Marner*. Excursions to farms, factories, courts and museums are the order of the day. Misfit Mary isn't punished any more; the principal tries to find out what's wrong at home. What Johnny saw and did on his trip to California last summer has become very much more important than the next twenty pages in the American history textbook called for by the course of study, and those who made the course of study are the first to say so.

All this is at least in the right direction. Ruskin's "The best that has been thought and said" is still an important goal for education, but a new and promising technique for getting boys and girls into effective contact with that "best" is being tried. The good, the bad and the indifferent are brought together, compared, discussed, analyzed. The eighth-grade boy who says frankly that he prefers the latest Western movie to "The Good Earth" is praised for his frankness; is asked to report to the class on his favorite movies; finds that several in the class disagree with him heartily; wonders why; deliberately sees several films recommended by the class committee on the movies; begins to understand, to feel, and to enjoy their superiority.

In music the opposite technique has sometimes been used. The zealous teacher who loves the Well-Tempered Clavichord, whose favorite symphony is the Brahms Fourth, who considers Hindemith and Stravinsky the greatest composers of our time, sometimes forgets that he, too, passed through the Nevin-Tosti period. It is so easy not to remember one's delight at twelve years old in the smooth swishing of Hawaiian guitars, even with the thin tone of the early phonographs; the thrill at fifteen of Caruso's full-throated slurring on a Red Seal Bartlett's Dream; the wonderful discovery that was "Finlandia." Preferring as he does the "Serenade for Strings," he wonders why his junior high students want to hear the "1812" over and over again. Having reached the delicious green pastures of the last Beethoven quartets, with their rich emotional variety, their extended and subtle thematic development,

their contrapuntal intricacies, he beckons impatiently to his young friends to leave the bright mirages of blatant brassy and program music. He forgets that the only way to Paradise may be *through* the desert.

What About Swing?

Shall we bring swing into the classroom? Why not?

Consider the "double life" in music led by so many of our students. In the assembly they sing "The Ash Grove" and "Sumer is icumen in"; out of school they sing "I've got you under my skin." We work hard to get them up on the "fundamentals"; they go home and listen eagerly to Kay Kyser's Musical Klass.

This situation is deplorable but inevitable, according to some persons. The argument runs something like this: These children are going to hear plenty of jazz at the movies, over the radio and at their dances. In school we have such a limited amount of time for music that we should use it to expose them only to the best.

Is Swing Music?

Besides, a few say, swing isn't music. It's just noise and rhythm. Let's look at that for a moment. What is music anyway?

The word "music" is like some of those that Stuart Chase complains about in "The Tyranny of Words"; its referents are sometimes rather vague. The little girl in school evidently knew what music meant to her when she said that she *hated* singing but she *liked* music. What is music? Is it Lotte Lehmann singing Lieder; is it the Pro Arte Quartet playing Beethoven; is it Toscanini conducting Wagner? Is it the newsboy whistling a tune from the Hit Parade; is it the Italian father puffing the accordion at a family picnic, the farmer scratching at "Turkey in the Straw" for the Saturday night community barn dance; is it Spanish youth warring to songs of peace?

Let's hazard a definition: Music is the pleasurable organization of tone. "Pleasurable" to whom and when? Perhaps we should say pleasurable to normal human beings during most of their waking hours. Even Toscanini doesn't make the neighbor's loud radio acceptable if you've just dropped off to sleep after going to bed early for the first time in weeks. "Organization," to distinguish music from single or unrelated tones. "Tone," to distinguish music from pleasant speech, sounds in nature and the like.

We referred to music as the organization of tone which is pleasurable to *normal* human beings. There's the rub. "Normal" means nothing except you and me and everybody else added together and divided by you and me and everybody else. If we begin to think in

terms of the majority of human beings, we must admit that a great many normal persons get pleasure out of hearing, as well as dancing to, the organization of tone called "swing."

The Narrow Conception of Music

Let us consider the effects of the narrow conception of music in our public schools.

First of all, it has kept open the chasm between school and life. Music in school has been one thing; music outside school has been quite another. A junior high school boy going home from school was encountered playing popular tunes on his harmonica. "Does your music teacher at school know that you can play the harmonica?" "Of course not. All we do there is sing out of those books."

Again, this ivory-tower, this purified conception of music has filled the repertoires of our school choirs with church music, the words of which mean little or nothing to most of the students who sing them. We are living in a secular, industrial time, but we sing "Adoremus Te," in a large concert hall or for a contest! Palestrina is timeless, but why can't he share honors with things more timely (if our composers would only write them)? Sing me a song of social significance! Are the times out of joint? Has the world gone mad? By all means let us retreat to Bach, but let us also exorcise the demons in us, even by jazzing nursery rhymes and operatic arias.

Wouldn't it be odd if in our neglect of swing we are overlooking the most important musical development of our time? The New York Public Library, beginning to sense such a possibility, is asking its readers in the Music Division to supply any available copies of old popular music. (What sums up the early days of the automobile better than "Get Out and Get Under"?) In other areas the neglected and scorned are becoming collectors' items. The Museum of Modern Art has a collection of old movies and has been sponsoring showings of them in various parts of the country. We work hard to teach our children to observe the rules of grammar, while the large universities endow persons to collect slang and fugitive talk. Our modern languages were once the "vulgar." What we scorn today becomes tomorrow's accepted practice. What we shudder at today becomes the subject of tomorrow's Ph. D. What a queer world it is!

What Shall We Do?

To return to the "double life" in music, let us see if there is anything that we can do as music teachers to change and integrate it. A certain reservation ought, however, to be made before making such suggestions; there is no reason to think that it would be desirable to eliminate all contemporary popular music from the landscape. Even the most high-brow among us hardly wish to subsist entirely on Bach and the *Atlantic Monthly*. Besides, no one is high-brow all day every day. And what one man would wish to keep, another could do very well without. Detective stories aren't

generally classed as classical; but if Harry Emerson Fosdick and George the Fifth want to read them in their moments of relaxation, when they are, so to speak, "sharpening their blades"—well, why not? Contract bridge isn't yet considered one of the fine arts, but you and I know a lot of nice people who play it.

Our goal, then, in school might better be stated positively: We want to help boys and girls to discover for themselves the fullness of life, or just plain fun, which we ourselves have found in Brahms and Wagner and Beethoven. We like Cole Porter, even Rogers and Hart, but to compare them with Bach is to compare the small pool from today's shower with Lake Michigan. Gershwin? Certainly, but have you heard this Toccata by Ravel? Irving Berlin? If you like, and then we'll turn to Schubert.

For "in the beginning was rhythm." Hill-billy tunes, jam sessions, Sousa marches—all are music. Granted that too many swing bands overdo the um-pah, um-pah. Granted that the drum-beat, quick and monotonous, is a large factor in the primitive strenuousness of current dancing. Isn't it also true that a good, steady rhythm appeals to us all? The inexorable pulsation of Toscanini's beat is one of his chief virtues. Isn't it true that some *a cappella* choirs tend to destroy the rhythm of the music they sing in their anxiety to tickle our palates with fresh tonal effects? That young people doing the Big Apple are engaging in altogether wholesome exercise which leaves them "slightly tired but safely sublimated?" If we would only admit it, the emotional reaction we get from the opening of the last movement of the Beethoven Seventh and from the last two pages of the Meistersinger Overture is not very different from the reaction a "jitterbug" gets from Benny Goodman in a hilarious mood. Now enough of Benny is enough, but the same is true of a coloratura, and Benny's music certainly does have what Beethoven himself called an "unbuttoned" quality.

But much of the popular music of today has more than this primitive, sensuous, kick-over-the-traces appeal. Guy Lombardo at least knows that the drummer isn't the prima donna of an orchestra, and Wayne King certainly knows a melody when he hears one. Speaking of melody, doesn't Hoagy Carmichael's "Star Dust" compare favorably with the best? And speaking of harmony, do you remember "Deep Night," the chorus of which begins in E minor and turns out to be in C major, or Cole Porter's "Night and Day" with its chorus opening on a seventh chord which almost literally yearns, and with the exciting sudden shift from E-flat to G-flat major?

Some Suggestions

What can we music teachers do about swing?

In the first place, we can begin to listen to it, in an attempt to discover for ourselves the astonishing variety of styles in modern jazz. Whiteman isn't Lombardo, and Lombardo is very different from Goodman.

In the second place, we can bring swing into the

classroom—have our students play it, play it ourselves, sing it with them. If the “better” things can’t survive comparison with the “poor,” in what sense can they be said to be “better”? If a class wanted to sing nothing but popular music, should we let them? I’d like to see it tried. The current hits soon pall, and I believe an all-swing music class (I mean of course the unselected general music class) would soon grow to the point where swing would occupy its proper place—a minor place—in the whole music program. Besides, there are always the four or five in each class who “hate swing,” who play and sing and hear at home only the best. They will assert themselves soon enough, and rightly so.

With swing music *in* the classroom, we can help our students to increase their discrimination with regard to

it. Are the words inane? Point it out. Is the harmony banal? Compare it to Gershwin or Grieg!

Some of the older popular pieces that continue to be played and sung, on and off the radio, would be useful for comparison with the latest swing hit. Of course you remember these: “The Japanese Sandman” (Richard A. Whiting), “Smoke Gets in Your Eyes” (Jerome Kern), “My Blue Heaven” (Walter Donaldson), “Tea for Two” (Vincent Youmans), “Night and Day” (Cole Porter), “Star-Dust” (Hoagy Carmichael), “The Way You Look Tonight” (Jerome Kern), “Without a Song” (Vincent Youmans), “Ol’ Man River” (Jerome Kern).

Why not meet the challenge of swing music—and get acquainted with the challenger. After all, “Who’s Afraid of the Big Bad Wolf?”

Music Teachers' National Association

THE sixtieth annual meeting of the Music Teachers' National Association, held in Washington, D. C., December 28 to 30, brought out an almost record attendance, surpassed in numbers only by the Chicago convention in 1936. Over 925 registered for the M. T. N. A. alone. The National Association of Schools of Music, American Musicological Society, and Phi Mu Alpha, which held conventions jointly with the M. T. N. A., brought the total attendance to well over 1200.

The program, as prepared by President Edwin Hughes, was comprehensive and of wide interest. Probably the high spot in the variety of topics offered was the Friday afternoon session, given over entirely to discussion of WPA work in music and of bills pending before Congress which have to do with a Bureau or Division of Music in the office of Education or in the Cabinet. Speaking at this session were Charles Seeger, Assistant Director of the project in charge of music education; Homer G. Mowe, chairman of the Council of New York Music Teachers' Associations; Dr. Walter Damrosch, N. Henry Josephs, Rosseter G. Cole, and Wm. C. Mayfarth, administrative assistant of the Federal Music Project. Before the Association adjourned, it passed a resolution opposing the passage of any bill providing free instruction by the government. Such instruction might, however, be granted in emergency cases to persons unable to pay for lessons.

Another resolution reapproved the sponsorship by the Association of the pending McGranery Bill, providing for a Division of Fine Arts in the Office of Education, Department of the Interior.

It was also voted to urge the directors of the New York and San Francisco World Fairs to place emphasis on music by American composers in their musical programs.

An amendment to the M.T.N.A. Constitution was passed by the Executive Committee permitting all musical associations, whether national, state, or civic, to affiliate with the M.T.N.A. if they so desire. Affiliation up to now has been permitted to only State Music Teachers' Associations or civic associations in those states not having state associations.

The American Musicological Society met on Thursday A. M. in joint session with the M.T.N.A. with Dr. Carleton Sprague Smith presiding. Forums with several hundred in attendance were held for piano, Rudolph Ganz, presiding; for voice, with Homer G. Mowe, chairman; and for string and chamber music, with Janos Scholz of the Roth Quartet in charge. Other main

sessions were given over to a study of the “Relation of Music in the Secondary School and in College,” presided over by George S. Dickinson of Vassar College, and on the “Psychology of Music,” with Max Schoen of Carnegie Institute in charge.

Among the interesting musical events offered those in attendance were a complimentary concert by the National Symphony Orchestra under Dr. Hans Kindler, at which compositions of Burnet C. Tuthill and Roy Harris were featured and the young American pianist, Evelyn Swarthout, appeared in the solo piano part of Constant Lambert’s “Rio Grande” for orchestra, piano and chorus. The chorus part was sung by the Washington Choral Society. At the Library of Congress, through the generosity of Mrs. Elizabeth Sprague Coolidge, concerts were heard by the Coolidge and the Buda-Pesth String Quartets, before audiences filling the auditorium. At the banquet a musical program was presented by Rosa Tentoni, soprano, of the Metropolitan Opera and Benjamin Jones, pianist. At the Washington Cathedral an organ recital by Palmer Christian was given before several hundred delegates. The Washington Choral Society, conducted by Louis Potter, gave an hour’s program of a cappella and accompanied numbers. The Little Symphony Orchestra from the Eastman School of Music, directed by Frederick Fennell, appeared before the M.T.N.A. and also Phi Mu Alpha.

The Federation of Music Clubs, with Mrs. Vincent Hilles Ober presiding, held a luncheon at which Olin Downes, music editor of the New York Times, spoke on plans for music at the New York World’s Fair.

The Council of State Presidents, under the direction of Edith Lucille Robbins of Lincoln, Nebraska, held a number of successful meetings, bringing together a large group of presidents from state music teachers’ associations over the country and representatives of civic music groups as well, affiliated with the M.T.N.A.

Kansas City, Missouri, was chosen for the Convention City for 1939 and officers elected were: To the three-year term of the Executive Committee, Rudolph Ganz of Chicago; Homer Mowe, New York City; and Harold Spivacke, Washington, D. C. To the one-year term of the Executive Committee, Mrs. Crosby Adams of Montreat, N. Carolina; and C. V. Buttelman of Chicago. The following officers were re-elected: Edwin Hughes of New York City, President; D. M. Swarthout, Lawrence, Kansas, Secretary; Oscar W. Demmler, Treasurer; and Karl W. Gehrken, Editor. As Vice-President, Warren D. Allen of Stanford University was chosen.

THE Music Publishers Holding Corporation recommends to the attention of the music educators of America its forthcoming publications embracing such diverse materials as the second volume of the Abridged Edition of Fundamentals of Musicianship, a folio for the accordion band (which allows even the beginning accordionist to play in the band) by the celebrated Galla-Rini, choral arrangements of famous songs of yesterday (My Buddy, The Japanese Sandman, etc.), and a symphonic band transcription by Lucien Cailliet of Wagner's majestic Siegfried's Rhine Journey.

Detailed information regarding forthcoming publications may be obtained through the regional offices in New York, Chicago, New Orleans and Los Angeles.



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MUSIC PUBLISHERS HOLDING CORPORATION
NEW YORK

Leisure and Music Reading

JULIA EMERY

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ONE GOOD INDEX to interest in music is leisure-time reading. The real patrons of music are the people with deep and sympathetic interests in musical things. These folks developed their interest in most cases when they were young, and that interest continues throughout life. These are the people who get the concert tickets, buy musical instruments and books, and have their children take music lessons. This large body of interested patrons is vital to the progress and well-being of music. The patrons of the future, as well as the few artists and more numerous music teachers, will have to be recruited from the children of today. The high school age is the ideal time for the development of interests and appreciation for music and the other arts. Music lessons are not enough; there should be an active interest in reading about the art of music and the stories of the great masters. If there is not the urge and the interest to continue to hear music and read about music there is something rather superficial about that interest.

As a part of a study covering twenty communities of different sizes and types in the Middle West, high school students were asked to report what reading they had done through the summer. The titles of magazines, biographies and all other books were written down. Naturally when a student is asked what he read during the summer there is a chance of forgetting something, and on the other hand there is opportunity to put down some things just to fill up space. These tests were given in school time, and students usually take such tests seriously because each student signs his paper and the regular teachers gather up the papers as they are finished. On the whole, the long list of fiction (3603 to be exact) gives a fair cross section of the summer reading of the rank and file of juniors and seniors in high school.

For the musical magazines only two students listed *Etude*, just one the *School Musician*, and one *Music Educators Journal*. There is no intention to criticize or blame; the reader can judge for himself. In the field of biography, which offers such delightful and interesting reading, the results are little better. Two people read biographies of Beethoven, Schubert, and Sousa. One student reported reading one of the following biographies: Handel, Liszt, Wagner, Nevin, and Caruso. One student indicated reading *The Arts of Leisure* by Marjorie Greenbie. There is one chapter devoted to music in her book. One student reported reading *Musical Theories*. In fiction, four people read *Work of Art* by Sinclair Lewis, and two read the *Master's Violin* by Myrtle Reed. The fact that these titles are given show the absence of other fiction titles that deal with musical subjects. It may be in a few instances that a student much interested in music did not put down all his reading because the music teacher did not give the test. There is no way to prove that point. It is true that a considerable number of these students have had enough training to belong to school orchestras, choruses, and glee clubs.

It seems that the average student reverts to a temporary illiteracy as far as reading is concerned during the summer. There are a few students who were even unable to name Franklin Roosevelt as President of the United States! As far as the data is concerned there is no special deficiency in the field of music. If the long lists had been checked over to pick out the books and magazines dealing with any other of the arts the results would have been equally deplorable.

In two ways it seems to me that the music teacher working from a studio or music school has an advantage over those working in the public schools. In the first place the student whose parents pay for his lessons feels—or at least his parents

feel—that he should get something out of the lessons. What a student has available without, apparently, paying anything is sometimes not valued as it deserves. In the second place the teacher in the studio or music school works more with individuals while those in the public schools must of necessity work with groups. The problem with both classes of teachers is basically the same. While this test was given in the public schools, many of the students certainly previously had, or were at the time having, private music lessons. The heart of the problem is, how can a deep, intelligent interest in music be built?

The young folks of high school age are usually restless in having nothing to do. The majority of them are able to read anything that might be read by the average adult. Their point of view, however, is somewhat different. They are not much interested in self-improvement books. They are not as conscious of themselves or as objective in their outlook as it is hoped they will grow to be in a few years. There is, however, a wealth of literature in the arts that would appeal to them. When they are thrilled with the story of Marie Antoinette they are at a stage to be able to appreciate the life of Mozart. If the restlessness and energy of these people could be properly turned to live interests in some chosen field, some of their boredom would disappear.

In recent years there has been a feeling among high school folks of contempt for "bookish" people. They have little respect for the "grind." It is popular to do only average work and brag about how little work one does. While this feeling still exists, it is less evident during the years of depression and unemployment. There is more realization that a person these days must be good, in fact better, in ability and work than his fellows in order to successfully compete for jobs. Young people hear all this talk about the new leisure and the shorter work week. A few of them have live interests and hobbies, but the majority of them are wandering vaguely in the wilderness. If the energy and real ability that these people have could be directed into a real interest in the arts it would be a blessing to them and also make for the well being of the arts. From these people must come the real patrons of the next generation.

Music and closely related fields provide fascinating materials with great human interest. As a matter of fact, it is surprising that more books dealing with musical subjects are not appearing written in an interesting, popular manner. In recent years there have been enormous improvements in the fields of biography, history, and geography, and this movement has not been matched in the musical field. The following list of books is offered as a sampling of available material from which may be drawn titles that will appeal to varied tastes and musical interests. Isn't it worth while to attempt to build up among students a definite plan which will stimulate the formation of leisure-hour reading habits?

Bacon—Operas That Every Child Should Know	Hansl and Kaufmann—Minute Sketches of Great Composers
Bauer—Twentieth Century Music	Kaufmann and Hansl—Artists in Music of Today
Bauer and Peyser—How Music Grew	Kaufmann—Mendelssohn
Berliner—Making an Orchestra	Kinsella—Music and Romance
Bronne—The Story of Our National Ballads	Kinsella—Music on the Air
Brower—Story-Lives of Master Musicians	Kinsella—Music Appreciation Readers
Chapin—Wonder Tales From Wagner	La Prade—Alice in Orchestralla
Cross—Music Stories for Girls and Boys	McGehee—People and Music
Elson—Book of Musical Knowledge	Nordoff—Minute Stories of the Opera
Ewen—The Man With the Baton	Rolland and Hull—Beethoven
Flinck—Songs and Song Writers	Spaeth—Common Sense of Music
Goepp—Great Works of Music	Spaeth—Art of Enjoying Music
	Spaeth—Great Symphonies
	Van Loon—The Arts

School Music On The Air

JOSEPH E. MADDY

Chairman, Committee on Radio, M.E.N.C.

THE SUBJECT of school music broadcasts is one that should have the serious consideration of music educators everywhere. Radio stations throughout the country are inviting school music groups to perform over the air. Directors of school music organizations justly covet the public contact and the valuable addition to the music student's experience which radio appearances afford. Commercial concerns are endeavoring to find ways to reach into homes by the radio route by inviting school music organizations to participate in commercial broadcasts. The musicians' union rightfully objects to the exploitation of school music groups over the air when there is actual or apparent competition with professional musicians.

All these and other factors have bearing on the relationship between the school music departments and the broadcasting stations. Wise and effective utilization of radio facilities to supplement the program of music education in the schools must be predicated upon knowledge and understanding of the contingent problems which may be involved by transferring student groups from the schoolroom to the radio sets of John Public and all of John's taxpaying family.

This article touches on a few of the related factors and activities pertaining to school radio performance, some of which will be given more extended treatment in later issues of the JOURNAL.

First, we must face the fact that a poor performance on the radio by a school music organization is distinctly detrimental to music education. By "poor performance" I mean one notably less effective than a professional performance. In fact, almost any performance that fails to equal the best professional standard is likely to be regarded as "poor" by a large portion of the radio audience. Radio listeners do not make allowance for lack of proficiency, as do actual audiences, moved by the appearance and enthusiasm of the performing children. For this reason, many a successful performance in the school auditorium becomes a dismal failure when broadcast. Failing to take these facts into account, too many school music directors accept any and every opportunity to go on the air, in the belief that since their organizations are so well received by the school and community populace they are sure to "make a hit" on the air.

No director can afford to expose a school music organization to a radio audience unless he knows what the performance of the group sounds like over the air. Either a public address system or recording equipment, with which many schools are equipped, will serve as an excellent means of checking up on the broadcasting qualities of a school music group. Also, most local radio station managers are glad to arrange auditions whereby the director may hear his group from a control room and thus judge whether the group is ready for a radio performance.

Another great weakness in many school broadcasts is the quality of the production of the program. By "production" I

mean the placing of microphones, seating arrangement of the various voices or instruments, and adjustment of acoustical properties of auditoriums or studios where broadcasts originate. School music groups would do well to hold two dress rehearsals for each broadcast, and to have recordings made for study by the group between rehearsals. This procedure insures a much better quality of radio program by any musical organization, amateur or professional.

Members of the Conference should take the initiative in establishing a policy regarding the use of school music organizations in radio programs, particularly in respect to performances which concern the relationship of music educators with professional musicians. There is no more justification for school musicians to "fill in" time for a radio station than there would be for WPA musicians to usurp our jobs as music teachers. We have no right to permit student groups, trained at taxpayers' expense, to compete for employment in the name of the school with some of those same taxpayers.

Such a statement of policy, designed to bring about a better understanding between school music directors and professional musicians, has been approved by the M.E.N.C. Executive Committee. This statement forms the basis of the code proposed in Ohio by a public relations committee representing the Ohio Music Education Association and several Ohio divisions of the American Federation of Musicians. The Ohio code is printed elsewhere in this issue. It is hoped that school music directors in every community will seek to establish a similar understanding and agreement with the professional musicians.

The Committee on Radio has prepared an application form for the use of directors who desire to have their groups considered for appearance on the Music and American Youth programs.¹ In order to assure a high standard of performance on these programs, the committee requests that a recording be sent in with the application to serve in lieu of an audition. Since most of our programs in the past have been presented by groups from the larger cities in which facilities for originating network programs are available, the future plans of the radio committee include a number of programs to be presented by groups from smaller communities within reasonable traveling distance from points where the programs may originate.

These broadcasts will be designated as state programs, and each should include outstanding school music organizations from various sections of the state. Requests for application blanks for Music and American Youth broadcasts should be sent to the Music Educators National Conference office, 64 East Jackson Boulevard, Chicago, Illinois.

¹ Music and American Youth programs are sponsored by the Music Educators National Conference in cooperation with the National Broadcasting Company. The 1939 winter series of programs is presented over NBC Red network, Sundays 10:30 to 11:00 A.M., Eastern Standard Time.

Music and American Youth Broadcasts—1939 Winter Series

January 8—Milwaukee, Wisconsin. Herman F. Smith, Chairman.
January 15—St. Paul, Minnesota. Thomas Rishworth, Chairman.
January 22—Denver, Colorado. John C. Kendel, Chairman.
January 29—Rochester, New York. Alfred Spouse, Chairman.
February 5—Wichita, Kansas. Duff Middleton, Chairman.
February 12—Omaha, Nebraska. Carol M. Pitts and Lytton S. Davis, in charge.
February 19—Washington, D. C. Luther A. Richman, Chairman.
February 26—Kansas City, Missouri. Mabelle Glenn, Chairman.

March 5—Louisville, Kentucky. Helen Boswell, Chairman.
March 12—Boston, Massachusetts. Haydn M. Morgan, Chairman.
March 19—Detroit, Michigan. Fowler Smith, Chairman.
March 26—Chicago, Illinois. Noble Cain, Chairman.
April 2—Tacoma, Washington. Louis G. Wersen, Chairman.
April 9—Indianapolis, Indiana. Ralph W. Wright, Chairman.
April 16—San Antonio, Texas. Ward G. Brandstetter, Chairman.
April 23—San Francisco, California. Charles M. Dennis, Chairman.

Another Experiment with Monotones

MYRTLE S. RUSSELL AND HARRY L. TATE

THE PURPOSE of this experiment was to stimulate an interest in music and to develop the musical ability of pupils who showed evidence of being what are commonly called "monotones." It is important that the reader be informed that no vocal exercises of any kind were used at any time during the running of the experiment. The three 7A and five 8B pupils in this experimental group took part only in the regular music work of their respective classes. The investigators were hypothesizing that an increase in the ability of pupils to discriminate between tonal changes should cause an increase in musical memory and in vocalization.

Since only a small number of children were used in the investigation, it must be considered merely as a case study and not as a scientific experiment from the results of which valid conclusions may be drawn. Boys alone were used, eight in number, and they were of the type that had displayed very little ability in their music work despite the fact that they had been given individual attention and special assistance of the kind generally recommended for such cases. They were unaware of the purpose of the experiment and the reason for their selection as participants in the project.

The Drake Musical Memory Test, Form A, was given to them previous to the inception of the special work to be described later. During the test the children were perfectly at ease, as they had been assured that the test marks were not to influence their school grades. They were urged to do their best, however, and their attention, interest and responsiveness indicated that they did.

During the four months of the experiment the group met twice a week for a forty-minute period, with very little supervision and with help only in the science work involved in the experiment. For the study of the science of sound the children used the school text books and voluntarily visited the Toman Branch of the Public Library to get additional information on the subject. Mrs. Helen C. Gray counselled with them along this line. The main part of their activities consisted of experimenting with various materials and devices for the purpose of determining the intensity, pitch, and quality of different tones.

The boys began with the very simple procedure of stretching with their hands rubber bands of diverse lengths and thicknesses and plucking them with the fingers while listening carefully for the variations of pitch as the tension was increased and decreased. Then followed an improvement upon this device which consisted of fastening the bands to boards with pins. A still further advance consisted of attaching catgut and wire strings of different dimensions to cigar boxes. Again comparisons of pitch were carefully noted as the strings were caused to vibrate. A movable bridge was placed under one of two like strings on the cigar box and differences in pitch noted.

Next came a study of fundamentals and overtones in connection with the piano. With the strings clearly in view, so that hammer and string contact could be observed, the pupils could see the differences in the wires producing high and low tones.

On a visit to the Rosenwald Museum of Science and Industry, each pupil had an opportunity to speak into the apparatus that gives a visible recording of sound waves and thus to be impressed with the differences in wave formations that occur as voices of varying degrees of pitch were heard. This experience was made still more vivid by whistling and singing into the apparatus, and also by observing the recordings of the voices of a man and a woman. The pupils were also shown how the tones

produced in wind instruments depend upon the size and length of air columns.

The pupils were influenced strongly by this visit to the Museum and immediately began to experiment with test tubes and water. Their measurements of the amounts of water used, and their discrimination between tones produced by blowing across the mouths of the tubes finally became refined enough that they managed to produce six diatonic tones. Unable to get the seventh and eighth to complete the scale, which by this time most of them were able to recognize, they procured ginger ale bottles and proceeded along the same line of investigation as they had followed with the test tubes. No better progress was made, however, but the children derived a real thrill out of all this hard work when someone managed to play the chorus of "Oh Suzanna" on the ginger ale bottles.

Other instruments studied were the ukulele, guitar, violin, saxophone and drum.

After four months of practically "unsupervised" study, Form B of the Drake Musical Memory Test was given. It was pleasing to note that a marked improvement had taken place in the ability of the children to recognize and remember the items of melody on the test.

A perusal of the data contained in the accompanying Table, shows the results of both the initial and final tests,

(1) Every one of the eight children improved. This improvement ranged from 5 to 37.5 points with an average of 15.0 points.

(2) The boy with the highest I. Q. had the highest percentile rating on both tests. Both of these ratings were far above the norm of 50, and still vocally he had been a "monotone" for thirteen and one-half years.

(3) The boys having the lowest two I. Q's., 83 and 89, made the greatest gain—37.5 points each.

(4) The difference of 23.2 points between the initial average of 28.1 points and the final average of 51.3 points constitutes a four months' gain which is almost equivalent to the initial average.

PERCENTILE RATINGS ON FORM A AND FORM B OF THE
DRAKE MUSICAL MEMORY TEST
(Norm 50)

Case	Grade	I. Q.	Chron. Age (years)	Mental Age (years)	Form A	Form B	Difference
1	7A	114	13.5	15.4	75	90	+15*
2	7A	90	12.1	11.7	50	85	+35*
3	8B	83	13.9	11.6	12.5	50	+37.5*
4	8B	89	13.5	12.0	7.5	45	+37.5*
5	8B	103	13.2	13.7	17.5	45	+27.5*
6	7A	96	12.0	12.5	32.5	37.5	+5*
7	8B	91	15.0	13.8	17	35	+18
8	8B	95	13.6	12.1	12.5	23	+10.5*
Average	95	13.3	12.9	28.1	51.3	+23.2

*Indicates those who later did choral work.

The improvement attained in the singing of these children was as gratifying as was the gain in tone discrimination and musical memory. Although it is impossible to produce numerical data to substantiate this result it can be established by the fact that four of the eight pupils—numbers 1, 3, 5, and 6—who, previous to the experiment, had been unable to sing with their classes, participated in the choral work of the school thereafter. The other four pupils showed vocal improvement also but were too undependable for chorus work. Before the experiment they had had a very decided inferiority complex evidenced by their refusal at times even to sing and the customary "I can't sing" response. But their interest was so stimulated by the fascinating investigation that they thereafter gave a wholehearted response to their music work.

NOTE: Mr. Tate is principal of Whitney School, Chicago; Miss Russell is departmental music teacher. In the JOURNAL issue of March, 1938 appears an article describing an experiment with monotones made by E. E. Blind, Cincinnati, Ohio.

Chamber Music in the School Program

L. A. WARREN

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WHY is it that the greatest composers of all periods devoted so much of their time and talent to the output of music for small groups of instruments? A glance through the listed works of prominent composers from Haydn to Schonberg will show that of their music for concerted instruments, most of it is for small groups.

Is it because that style of composition is easier? Not necessarily. No doubt, for some in the earlier days, chamber music was more congenial, as in the case of Brahms; and the practical issue of having their music performed influenced other writers, since it was—and still is—much easier to get parts copied and musicians together for a string quartet than for a symphony. But how often does genius wait on the purely practical? The reason for the preponderance of fine music for small groups goes deeper than this.

Whatever the reasons may be, as public school music teachers are we not neglecting an important part of our duty to young musicians if we fail to provide them with opportunity to develop adequate appreciation of this side of the world of music? If the world's greatest composers feel that music in this medium is important enough to command such a large share of their time and energy, aren't we teachers failing in our mission if we give an incomplete picture of the field? What would we think of the teacher of geography who fails to mention Asia, or the teacher of United States history who omits the civil war period because she thinks it unimportant or too hard for her students?

The average instrumental instructor usually raises three objections to a program of small ensembles: (1) His schedule is so crowded that he has no time. (2) The material written for these combinations is of such difficulty that only one or two of his students could handle it. (3) Those few students who might be able to do something in this line, do not have the time. The administrator of budgets and schedules might raise a fourth objection by bringing up the matter of costs involved.

Objection number one is no doubt valid in some instances; however in most cases *finding* time is merely a matter of *taking* time. No matter how harassed the teacher is with orchestra, band, glee clubs, class work, etc., his weekly schedule is like the old family Ford, with "always room for one more." In their own hearts, could not many instructors admit that it is lack of knowledge, preparatory training, or ambition, instead of lack of time?

In the matter of securing suitable materials there should be no difficulty. Collections of trios, quartets, and quintets are very reasonable in price and are stocked by all large music houses. Several collections of movements from popular quartets are published in carefully edited form particularly for school use, and more material is being brought out all the time. For instance, Haydn's Op. 3, No. 3, or Op. 3, No. 5, from the "30 Celebrated Quartets, Vol. II," would make a good beginning. These two are simple enough so that students who are sufficiently advanced to do the Kreutzer Etudes can play them quite easily. Several movements in these quartets remain entirely in first position for the 'cello, and of course the second violin and viola parts are simpler technically than the first violin. Players from high school orchestras of average ability will literally "eat them up" with enthusiasm and appreciation if given the opportunity and a little direction along lines which will produce musical results.

At first, the results probably will be appreciated by only the players themselves. But even if they never become proficient enough to appear in public, the main objective—appreciation—has been accomplished if the players enjoy the music and the experience of playing together in a quartet. Later, after the group has more or less skillfully essayed the Op. 64 and Op. 76 quartets from the same collection, they should be given a chance at Beethoven Op. 18. The six quartets contained in this Beethoven work have been very aptly called the quartet players' Bible. Numbers 1 and 4 in this collection, particularly the first movements, will give the budding amateur quartet player a thrill. The Mozart clarinet quintet is a gem that can be performed with considerable finesse by high school players. In cases where there are no capable 'cello players (and almost every director at sometime in his experience is faced with a "dry" year in 'cello players), try trios such as Mozart's for clarinet, viola, and piano; Beethoven Op. 25 for flute, violin, and viola; Beethoven Op. 1, 2, and 3 for violin, viola, and piano (the viola being a re-edition of the 'cello part made by Altmann in Breitkopf edition). The same combination can be used for the Mendelssohn piano trios Op. 49 and Op. 66, and for Schubert's Op. 99 and Op. 100. Dvorak's terzetto for two violins and viola, and Reger's trio for the same combination make very interesting and effective material for more advanced players.

Good music for small ensembles is not lacking and more is being created every year. So with a little ingenuity and careful selection of material, objection number two is minimized or ceases to exist entirely.

Objection number three can be solved only according to each individual school situation. Some directors who have five orchestra rehearsals a week have found it profitable to set aside one of these, using the better players in chamber groups and putting the rest in a music club for the period. In some schools the noon hour is the only time available, in others, where busses do not interfere, after school time is a possibility. Gehrken's¹ suggests evenings or even Sunday afternoons.

In larger school systems, where student material for this type of work is plentiful and the attitude of the administration is favorable, classes in chamber music can be scheduled and run just as effectively and efficiently as any laboratory class. Separate rooms are necessary, of course, but a trio or quartet takes very little room; practice rooms, studios, and offices can be used advantageously. A class of sixteen students made up to form a trio, two quartets, and a quintet can be supervised by one teacher very efficiently in the same hour.

There are many benefits derived from chamber music participation. Volumes have been written on the values and benefits derived from such participation and performance (see bibliography ending this article). To the talented amateurs we graduate from our high schools, it offers one of the best mediums for the carry-over of music into home and community life. The director who spends two or three hours per week supervising a group or two will find his time well spent. Besides developing the technique, sensitive musicianship, and appreciation of the players, there are various other advantages. The string quartet is a mobile unit, it has that advantage over the orchestra; it can perform in

¹ Gehrken, Karl W. *Music in the Junior High School* (C. C. Birchard, 1936).

quarters where neither an orchestra or band could be accommodated. When calls come for students to furnish music for PTA's, women's clubs, civic organizations, and churches, as they do (oftentimes too numerous for the students' good), then the small ensemble that can give a creditable performance is ideal—no trusting a soloist's accompaniment or a pianist's technique to a rickety, broken down piano.

One caution in connection with the performance in public of small instrumental groups is worth mentioning. Remember that a chamber ensemble performs music designed for a chamber—a small or medium sized room. Such a group will never appear to best advantage in a large auditorium. The director should acquaint himself, in advance, with the size and acoustical properties of the room in which his ensemble is to appear.

Many high schools now maintain excellent string quartets and

other small groups. This is a phase of school music which is fast becoming more and more popular throughout the nation. Its popularity is deserved by the benefits to the student, the school, and the director. Its furtherance should be justified by the fact that so much of the world's greatest music is written for chamber groups.

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The National Clinic

THE NATIONAL Music Clinic and Annual Business Meetings of the National School Band, Orchestra, and Vocal Associations, held on the campus of the University of Illinois, January 5, 6, and 7, drew a record attendance representing some thirty states—a total of approximately 1400 adults and students.

The instrumental and vocal music clinic schedules were carried out as announced in a previous issue of the JOURNAL. Much could be said regarding the various important contributions made to this program by leaders in the school, college and professional music fields, for both in the variety and scope of the offerings and in total number of individuals and areas represented on the program, the Urbana Clinic marked a new high for this type of event. It is regrettable that space does not permit a detailed report.

In fairness, however, mention must be made of the appreciation due to the clinic groups: The University of Illinois Concert and Military Bands, A. A. Harding, Director, Mark H. Hindsley, Assistant Director, and Clarence Sawhill, Assistant Director; the University of Illinois School of Music Chorus, from which a special clinic group was organized by Acting Director Harry H. Kauffman; University of Illinois School of Music, Dr. Frederic B. Stiven, Director; University of Illinois Orchestra, Walter L. Roosa, Conductor; Two Student Clinic Bands, G. W. Patrick, Organizer and Manager, and Forrest L. McAllister, Assistant; Student Clinic Orchestra, Fred R. Bigelow, Organizer and Manager; and Springfield (Illinois) High School Choir, E. Carl Lundgren, Director.

As a matter of historical record, reference should be made to the fact that the 1939 Clinic represented the 10th Annual Clinic of The University of Illinois Band and the 8th Annual Clinic of the National School Band Association. It is a point of particular significance that the development of the coöperative activities and relationships in the school and college music fields is typified by these national band clinics, which were extended to include the National School Orchestra Association and the National School Vocal Association Clinics, the former beginning in 1938 and the latter for the first time this year.

Also, of historical significance is the fact that the 1939 event marked the final step in the completion of the reorganization of the National School Band, Orchestra, and Vocal Associations required to carry out the regional competition-festival plan inaugurated two years ago. This plan has been described fully in the previous issues of the JOURNAL, in the Yearbook, and in the publications of the three Associations.

At the first meeting of the National Board of Control all of the ten Regional Boards except one were represented. This National Board, which combines the Executive Board of the three Associations, adopted by-laws which provide for the administration of the competition-festivals under the joint juris-

diction of the three Associations, also makes provision for the administration of the individual Associations, and for their coöperative relationship. Copies of the by-laws are available to any interested person and may be secured by writing to the headquarters office at Chicago.

The Executive Board of the respective Associations elected officers for the ensuing two-year term, as follows:

National School Band Association: President—A. R. McAllister, Joliet, Illinois; First Vice-President—L. Bruce Jones, Little Rock, Arkansas; Second Vice-President—Arthur R. Goranson, Jamestown, New York.

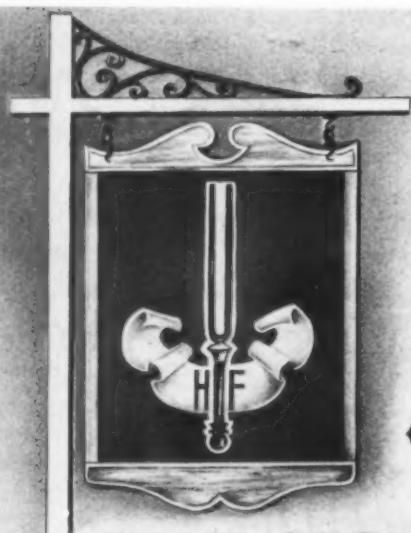
National School Orchestra Association: President—Adam P. Lesinsky, Whiting, Indiana; First Vice-President—David T. Lawson, Topeka, Kansas; Second Vice-President—C. Paul Herfurth, West Orange, New Jersey.

National School Vocal Association: President—Mabelle Glenn, Kansas City, Missouri; First Vice-President—Andrew Loney, Jr., LaGrande, Oregon; Second Vice-President—L. R. Sides, Charlotte, North Carolina.

Under the stipulations of the By-laws, A. R. McAllister, President of the National School Band Association, is Chairman of the National Board of Control; Adam P. Lesinsky, President of the National School Orchestra Association, is First Vice-Chairman, and Mabelle Glenn, President of the National School Vocal Association, is Second Vice-Chairman of the National Board. The Executive Secretary of the Music Educators National Conference is Treasurer.

As in the past, the presidents of the three National Associations together with the President and Executive Secretary of the Music Educators National Conference, serve as the executive body, now termed Executive Council. To the Executive Council is assigned responsibility for supervising the National School Music Competition-Festivals and for managing the related affairs and activities of the Associations in accordance with the plans and policies determined by the National Board of Control. The Council serves as liaison between the National School Band, Orchestra, and Vocal Associations, the National Board of Control, and the Executive Committee of the Music Educators National Conference, of which the three Associations are auxiliary organizations. Under the continuing plan, authorized by the Conference Executive Committee, the Executive Council serves the Music Educators National Conference in lieu of the formerly appointive committee on school music competition-festivals.

Following are the names of the regional representatives who attended the National Board meetings. In certain instances the Chairmen of the Regional Boards represented the National School Band, Orchestra, and Vocal Associations for the respective regions. In all cases where the name of more than one



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83005 Dairy-Maids—LaForge.....	.12
83086 Lullaby—Noble Cain.....	.15
83109 Night Has a Thousand Eyes—Noble Cain.....	.12
83078 On Wings of Song—Mendelssohn.....	.15
83087 Prayer from Haensel and Gretel— Humperdinck-Riegger.....	.12
83097 Songs My Mother Taught Me—Dvorak-Cain.....	.15

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- ☐ Mixed Voices—4-part
- ☐ Women's Voices—4-part
- ☐ Women's Voices—3-part
- ☐ Women's Voices—2-part

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- ☐ For Boys
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delegate is given for a region, the Association represented is indicated by the initials B, O, or V.

Region One: Andrew Loney, Jr., LaGrande Oregon. *Region Two:* Gerald R. Prescott, Minneapolis, Minnesota, (B); Lorrain E. Watters, Des Moines, Iowa, (O-V). *Region Three:* Ralph E. Rush, Cleveland Heights, Ohio, (B); Amos G. Wesler, Cleveland, Ohio, (O); C. Scripps Beebee, Centralia, Illinois, (V). *Region Four:* Arthur R. Goranson, Jamestown, New York, (B); C. Paul Herfurth, West Orange, New Jersey, (O); Frederic Fay Swift, Ilion, New York, (V). *Region Six:* Charles S. Eskridge, Wink, Texas. *Region Seven:* L. Bruce Jones, Little Rock, Arkansas. *Region Eight:* L. R. Sides, Charlotte, North Carolina. *Region Nine:* Lytton S. Davis, Omaha, Nebraska, (B); David Lawson, Topeka, Kansas, (O); Don E. Haley, Colorado Springs, Colorado, (V). *Region Ten:* W. H. Terry, Hyrum, Utah.

In commenting upon the development of the National School Music Competition-Festivals and the success of the regional plan, with the obvious advantages afforded through providing the opportunities of participation to students in every area of the United States and enlisting in the activity qualified leaders in these various areas, Mr. McAllister said in part:

"The next progressive step should be improving and clarifying the adjudication situation. The nucleus of an adjudicators' list has been available for two years. This was compiled from a record of the adjudicators who had served successfully in previous national contests. The presence of one of these adjudicators as senior judge for each class is required. This is necessary to retain a uniform national standard. Our rules provide that additional adjudicators may be added to this list on recommendation of the Regional Boards and the approval by the National Board. This plan is good as far as it goes, but does nothing to insure a uniform standard on the part of the individual adjudicators. It is recommended, therefore, that we give serious consideration to the establishing of schools of adjudication with perhaps an examination based on the standards of adjudication as published by the National School Band Association. There should also be an enlargement of the national list based on this procedure."

1939 National Required Music

Required music for the 1939 National (Regional) School Music Competitions has been announced by the committees of the National School Band and Orchestra Associations as follows:

For Band

- Class A—Unfinished Symphony, First Movement—Schubert (Carl Fischer)
- Class B—Jolly Robbers Overture—Suppe (Sam Fox)
- Class C—Overture Militaire—Skornicka (Belwin)

For Orchestra

- Class A—The Barber of Seville Overture—Rossini (Carl Fischer)
- Class B—Triumphal March from "Sigurd Jorsalfar"—Grieg (Sam Fox)
- Class C—Mission Overture—Johnson (Ludwig)

For choral groups the required pieces are to be selected by the respective regional committees. The National Committee has released to all regional officers and committees, lists for mixed chorus—accompanied and unaccompanied, from which it is recommended that the required pieces for the various regions be selected. This recommended list was chosen by the National Committee from the comprehensive list in the official bulletin as representative of the type of mixed chorus material desirable for the National Competitions.

Required choral pieces for female and for male voices and required pieces for small ensembles and vocal soloists are to be chosen by the respective regions from the lists published in the official bulletin.

1939 Regional Competition-Festivals

The following paragraphs give names of the states in each Region, the name of the Regional Chairman and Secretary-Treasurer, and the times and places for the 1939 Regional Competitions thus far announced.

Region One. (Washington, Oregon, Montana, Idaho, Wyoming) 1939 competition at Portland, Oregon, May 12-13, 1939. Chairman—Andrew Loney, Jr., 301 Spring Street, La Grande, Oregon; Secretary-Treasurer—Walter C. Welke, University of Washington, Seattle, Washington.

Region Two. (North Dakota, South Dakota, Minnesota, Wisconsin, Iowa) 1939 competition at Minneapolis, Minnesota, May 18-20, 1939. Chairman—Carleton L. Stewart, High School, Mason City, Iowa; Secretary-Treasurer—Lorrain E. Watters, Garfield Building, Des Moines, Iowa.

Region Three. (Michigan, Illinois, Indiana, Ohio) 1939 competition city to be announced, dates are May 18-20, 1939. Chairman, Ralph E. Rush, Cleveland Heights High School, Cleveland Heights, Ohio; Secretary—Joseph A. Gremelspacher, 111 South Grant Avenue, Crawfordsville, Indiana.

Region Four. (Maine, Vermont, New Hampshire, Connecticut, Massachusetts, Rhode Island, New York, Pennsylvania, New Jersey, Delaware) 1939 competition at New York City, May 25-27, 1939. Chairman—Frederic Fay Swift, 127 West Street, Ilion, New York; Secretary-Treasurer—A. H. Brandenburg, 1128 Coolidge, Elizabeth, New Jersey.

Region Five. (California, Nevada, Arizona) 1939 competition at San Francisco (Treasure Island), dates to be announced. Chairman—Adolph Otterstein, State Teachers College, San Jose, California; Secretary-Treasurer—(to be announced).

Region Six. (New Mexico, Oklahoma, Texas) 1939 competition at Abilene, Texas, May 11-13, 1939. Chairman (Band)—Charles S. Eskridge, Box 519, Wink, Texas; Secretary—Sam Ezell, Taft High School, Taft, Texas.

Region Seven. (Arkansas, Louisiana, Mississippi, Alabama, Tennessee, Kentucky) 1939 competition (dates and place to be announced). Chairman—L. Bruce Jones, Little Rock High School, Little Rock, Arkansas; Secretary—John L. Lewis, University of Kentucky, Lexington, Kentucky.

Region Eight. (Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Maryland) 1939 competition at Charlotte, North Carolina, May 4-6, 1939. Chairman (Band)—L. R. Sides, 528 East Boulevard, Charlotte, North Carolina; Secretary-Treasurer (Vocal)—R. W. House, Monroe Public Schools, Monroe, North Carolina.

Region Nine. (Nebraska, Kansas, Missouri, East Colorado) 1939 competition at Colorado Springs, May 11-13, 1939. Chairman—Lytton S. Davis, Board of Education, Omaha, Nebraska; Secretary-Treasurer—Arthur G. Harrell, Kearney Public Schools, Kearney, Nebraska.

Region Ten. (South Idaho, East Nevada, Utah, West Colorado, Southwest Wyoming) 1939 competition (dates and place to be announced). Chairman—W. H. Terry, South Cache High School, Hyrum, Utah; Secretary-Treasurer—H. L. Fawson, 239 North Johnson, Pocatello, Idaho.

For additional information regarding the 1939 competition in your Region, consult the Regional Chairman.

For selective music lists and general information regarding the National School Music Competition-Festivals, refer to the official bulletin, copies of which may be obtained from the headquarters office or from regional officers.¹

¹ 1939 School Music Competition-Festivals, 25c postpaid. Address National School Music Competition-Festivals, c/o M.E.N.C., 64 East Jackson Blvd., Chicago, Ill.

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Music by
MAE NIGHTINGALE

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CHORUSES

Cumulative Competition List

	Grade	
My Heart is a Silent Violin (SATB).....	Fox E .15	
May no Rash Intruder (SSATB).....	Handel M .15	
Sanctus from the Mass in B minor (SSAATB)...	Bach D .15	
Hymn to the Eternal (SATB).....	Schubert-Saar M .15	
*Heavenly Light (SATB).....	Kopylow-Wilhousky M .12	
*Matona, Lovely Maiden (SATB).....	Lassus E .12	
*Death is but Sleep (SAATB).....	Palestrina D .12	
The Sea I must fare (TTBB).....	Bornschein D .15	
Song of the Caravan (TTBB).....	English D .15	
The Hills of Home (TTBB).....	Fox M .15	
White in the Moon the Long Road lies (TTBB)...	Fox M .15	
*The Troubadours (TTBB)....	Schumann-Pfatteicher M .10	
So we'll go no more a-roving (TTBB).....	Thomas E .15	
The Vagabonds (TTBB).....	Thomas M .15	
Hail! Bright Abode (TTBB).....	Wagner-Homier M .15	
*Rising of the Lark (Welsh) (TTBB)....	Whitehead E .15	
Ghost Pipes (SSA).....	Skilton E .12	
The Piper from over the Way (SSA).....	Brahe M .15	
Moon Madness (SSA).....	Emery M .15	
To be sung on the Water (SSA)....	Schubert-Brower M .15	

* A Cappella.

SOLOS FOR WIND INSTRUMENTS

with Piano Accompaniment

Selective List

	Grade	
Scherzo. Op. 34, No. 2 (Flute).....	Widor IV .65	
Excerpts from "Caucasian Sketches" (Oboe)		
.....	Ippolitov-Ivanov IV .65	
Andantino from Symphony No. 4 in F minor (Oboe)		
.....	Tschaikowsky IV .65	
First Concertino (B \flat Clarinet).....	Guilhaud IV 1.00	
Fantasia and Rondo (B \flat Clarinet)....	Weber-Langenus V 1.50	
Deepwood (Bass Clarinet).....	Bennett V .75	
Caprice (Bassoon).....	D. S. Smith VI .65	
Nocturne. Op. 9, No. 2 (E \flat Alto Sax.).....	Chopin IV .50	
Hora Staccato (B \flat Tenor Sax.).....	Dinicu-Heifetz VI .80	
Birth of Dawn (Cornet).....	Clarke III 1.00	
Rondo Capriccio (Cornet).....	Fitzgerald V 1.00	
Friendship (L'Amitié) (French Horn).....	Gottwald III .60	
Concerto No. 3 in E \flat (David-Reinecke arr.)...	Mozart IV 1.25	
La Petite Suzanne (Trombone).....	Pryor VI 1.00	
Atlantic Zephyrs (Trombone).....	Simons IV .75	
Judas Maccabeus. Variations (BB \flat Tuba)		
.....	Beethoven-Bell VI 1.00	
Excerpts from Concerto No. 14 (BB \flat Tuba)		
.....	Goltermann-Bell IV 1.25	

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New York State School Music Association

FREDERIC FAY SWIFT

Secretary-Treasurer

SOME EIGHT YEARS ago three men who met in the Statler Hotel in Buffalo were inspired to promote a school music association for New York State. These men had in mind the organization of a program of state-wide school music competition-festivals, which would serve as media of education and inspiration, thus supplementing the program of music education in the schools by encouraging the development of the highest possible standards in instrumental and vocal music teaching. The men were Arthur R. Goranson of Jamestown, the present president of the New York School Music Association, Edward John of Salamanca, and Charles R. Barone of Lockport and Barker. Each of these men assumed responsibility for a certain phase of the organization work, and in 1931 plans were made to hold a meeting in Syracuse to complete a temporary organization representing the Empire State.

There were many obstacles and progress was slow, therefore it was not until 1932 that the organization meeting was held—and then with only twenty directors present. However, with the assistance of Charles M. Tremaine, director of the National Bureau for the Advancement of Music, and Dean Harold L. Butler of Syracuse University, the New York State School Band and Orchestra Association came into being with a duly adopted constitution and officers installed.

Results at the end of the first year showed that five sectional competitions had been held; that there had been a substantial increase in attendance at the state final competitions held at Syracuse University under the direction of Dean Butler and Jacob Kwalwasser; that there was enough money in the treasury to take care of postage and other incidental expenses for the time being, and that the idea of organized district competitions was being received favorably throughout the state.

From this modest beginning the membership and scope of the Association developed consistently each year. In 1934 the first clinic was organized at Ithaca College under the guidance of Dean Albert Edmund Brown. Sixty-two registrations, including about twenty students, were recorded in spite of below-zero weather.

Succeeding annual clinics have been held in Ithaca with the cooperation of Victor L. F. Rebmann, who was appointed director of the Music Department of Ithaca College in 1936.

In 1935 the first All State Band was organized, and the following year an All State Orchestra was added; later, the All State Choir completed the triad. Up to the present time more than 2,500 students have taken part in these groups; in 1938, some 220 schools were represented in the three All State groups. Of course the paramount item in this record is the fact that there has been from year to year a gratifying improvement in the performances by these ensembles, reflecting the general upward trend in teacher- and student-achievement in the many communities represented in the Association. In this development the Association has had assistance of leading educators from various parts of the United States. Among those who have taken part in the annual clinics and the final competitions are: Captain Charles O'Neill, William Revelli, Glenn Cliffe Bainum, A. R. McAllister, Ernest Williams, Pierre Henrotte, Adam P. Lesinsky, Harold Bachman, Arthur Pryor, Carleton Stewart, Joseph Maddy, Carl Van Hoesen, Sherman Clute, Alfred Spouse, Peter J. Wilhousky, Felix Mendelssohn, William Erb, George Frey, and a great many others.

With the inclusion of vocal music in the Association program, the name of the organization was changed to its present title, New York State School Music Association. According to the records, last year more than 17,000 boys and girls attended and participated in the sectional festivals; and some 2,800 students took part in the national competition-festival for the fourth region, held in Albany.

Membership in the Association is by schools, and such membership affords full privileges of the Association to all directors and students in the schools enrolled. The two hundred fifty-five schools now affiliated with the Association represent nearly 1,000 music teachers and administrators. The Association publishes a bulletin, the *Music News*, which is issued each month of the school year.

At the sixth annual clinic held at Ithaca College, December 1, 2 and 3, 1938, the total enrollment exceeded 800, and more than 2,000 people crowded Foster Hall of the Ithaca Senior High School to hear the final concert given by the All State Orchestra, the All State Choir, and two All State bands (the Red and the Blue—the former composed of students in Class A and Class B schools, the latter from Class C schools). Guest conductors were Glenn Cliffe Bainum, Northwestern University, Carl Van Hoesen, Rochester, New York, and Peter J. Wilhousky of New York City. Important contributions to the clinic program were made by the Ithaca College Band, directed by Walter Beller, the college orchestra, directed by Craig McHenry, and the college choir, directed by Bert Rogers Lyon.

Officers elected for the ensuing year are as follows (asterisk indicates re-election): President—*Arthur R. Goranson, Jamestown; Vice-president in charge of bands—Dean L. Harrington, Hornell; Vice-president in charge of orchestras—Anthony Ortolano, Falconer; Vice-president in charge of vocal music—Maurice Whitney, Hudson Falls; Secretary-treasurer—*Frederic Fay Swift, Ilion; Members of Executive Committee—*John Fraser, Seneca Falls; *Ray Hasenauer, Rochester; *C. Benjamin Scammell, Rochester; *James Garfield, Potsdam; Loretta Whiteman, Cuba; Paul Weckesser, Port Chester; *Jesse Lillywhite, Southampton; *Lloyd Bremer, Tonawanda; *Raymond Russell, Canandaigua; and Henry Ready, Clinton.

The state has developed to the point where two state finals are held, and the area represented by each is recognized as a "state" by the National Associations. Representatives elected to the Region Four Board of Control for the two state divisions are:

Eastern New York: Band—E. L. Freeman, Syracuse; Orchestra—Cornelius D. Gall, Hamilton; Vocal Music—Louise Herzberger, Little Falls.

Western New York: Band—Dean L. Harrington, Hornell; Orchestra—Anthony Ortolano, Falconer; Vocal Music—Ebba Goranson, Jamestown.

In 1939 there will be eighteen sectional competition-festivals instead of twelve, as was the case last year. Other items reported from the business meeting at Ithaca: An invitation was accepted from Eastman School of Music, the Rochester Chamber of Commerce and the Rochester Public Schools to hold the Seventh New York State Annual Clinic in Rochester; a budget was adopted for the ensuing year, involving nearly \$10,000, and a new constitution was approved.

The Association has gone on record as expressing its sincere appreciation to Ithaca College, President Leonard Bliss Job, Victor L. F. Rebmann, director of music of the College, Marylouise Potter, secretary of the Music Department, and to the entire student and faculty body for the exceptional services rendered to the Association and to music education in the state. Gratitude is also expressed to the Ithaca Public Schools, Superintendent Claude L. Kulp, and Director of Music, Laura Bryant.

The Association is also indebted to the Music Educators National Conference and the National School Band, Orchestra and Vocal associations for aid and encouragement. We invite correspondence with the officers of other associations and shall be glad to exchange copies of our bulletin, programs, etc. The address of the secretary is 127 West Street, Ilion, New York.



Osbourne McConathy
Speaker—Southern

At the Spring Conferences

*The Sectional Conferences this spring
will feature many prominent music
educators—some of whom are shown
on these pages*



Ward Brandstetter
Pres., Texas M. E. A.



King Stacy
Pres., Michigan B. and O. Assn.



Noble Cain
Conductor—Southern



Lilla Belle Pitts
Speaker—Southern, North Central



Archie N. Jones
Pres., Idaho M. E. A.



Mabelle Glenn
Speaker—Southwestern



William E. Knuth
1st Vice-Pres., California-
Western



Charles R. Cutts
Pres., Montana M. E. A.



George C. Wilson
Clinic Conductor—Southwestern



William D. Revelli
Conductor—Southwestern,
Southern, Eastern Clinics



Dale Harris
Vice-Chmn., Band—North
Central



Paul Rainier
Vice-Chmn., Orchestra—North
Central



Joseph E. Maddy
Speaker—Southwestern, North
Central



Louis Woodson Curtis
Pres., M. E. N. C.



A. R. McAllister
Guest Conductor—Southern



Chester R. Duncan
Executive Committee—Northwest



Nelson M. Jansky
Pres., Music Educ. Exh. Assn.



Charles M. Dennis
Speaker—California-Western



Franklyn S. Weddle
Pres., Mich. School Vocal Assn.



Helen Heffernan
Speaker—California-Western



L. A. Woods
Speaker—Southwestern



Edith M. Keller
Speaker—Southern



Samuel T. Burns
Speaker—Southern



Roy Miller
Chairman, N. C. Instr. Clinics



Carol M. Pitts
Conductor—Southwestern



Henry Sopkin
Clinic Conductor—Southern



Adolph Otterstein
Speaker—California-Western



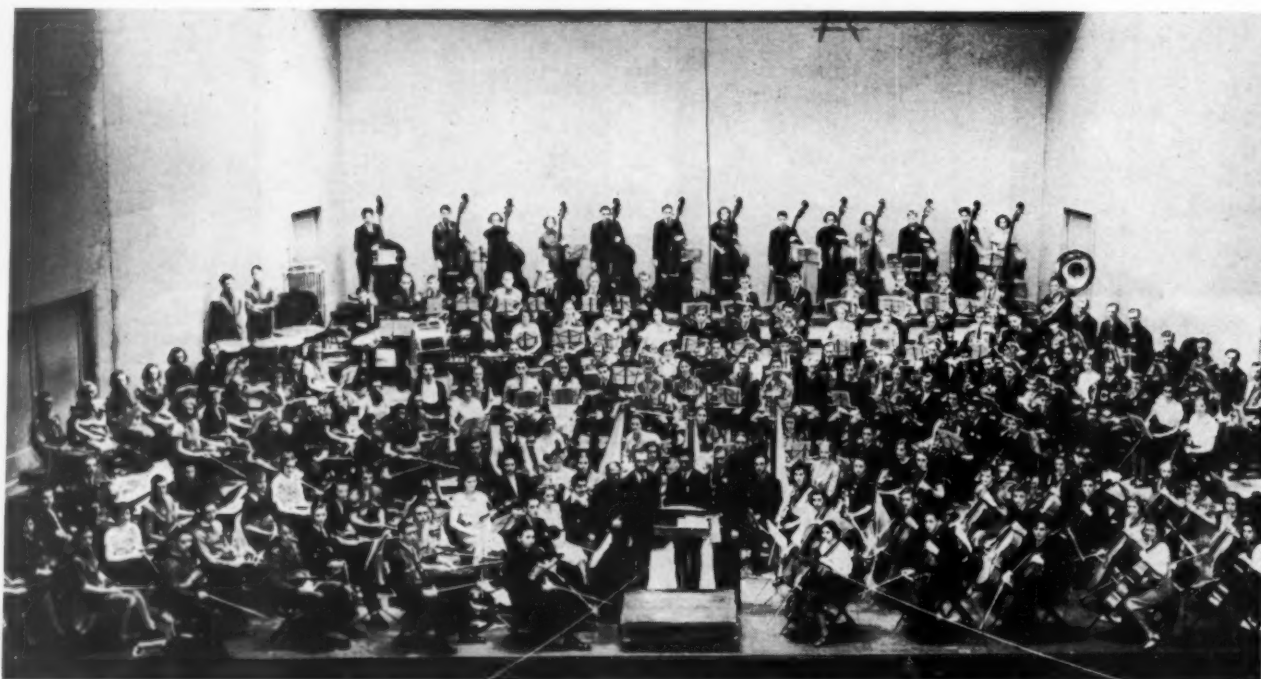
Dean E. Douglass
Speaker—Southern, Southwestern



William S. Larson
Speaker—Calif.-Western, Eastern

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The Ohio Code of Ethics for the Professional and Educational Music Fields

To establish a common understanding as a basis for the sympathetic and coöperative relationship which should be maintained between musicians in the professional and educational fields, the "Code" printed here was prepared by the Public Relations Committee representing the Ohio Music Education Association and the Ohio Divisions of the American Federation of Musicians.

This code, in spirit and content, is substantially the same as the statement of policy and practice, approved by the Executive Committee of the Music Educators National Conference and the Executive Council of the National School Band, Orchestra and Vocal Associations, to which reference is made in the article by Joseph E. Maddy elsewhere in this issue.

As one means of encouraging widespread and thoughtful attention to the important issues involved, the Journal columns are opened for discussion of the subject in general and for reports of actions undertaken by organizations representing the professional musicians and music educators in the various cities, states, or other areas of jurisdiction.

THE competition of school bands and orchestras has in the past years been a matter of great concern and hardship to the professional musicians.

The music educators and the professional musicians are alike concerned with the general acceptance of music as a desirable factor in the social life and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children of the country and by developing a keen interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worth-while musical works.

This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators and a great many music educators are, or have been, actively engaged in the field of professional performance.

The members of high school orchestras and bands look to the professional organizations for inspiration and become active patrons of music in later life. They are not content to listen to twelve-piece ensembles, but demand adequate performances, resulting in an increased prestige on the part of professional musicians.

Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the State of Ohio, the following statement of policy is adopted by the Ohio Music Education Association and Ohio Locals of the American Federation of Musicians, and is recommended to the membership of those serving in the respective fields:

I. MUSIC EDUCATION

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. Under this heading should be included the following:

- (1) School functions, initiated by the schools as a part of a school program, whether in a school building or other building.
- (2) Community functions, organized in the interests of the schools strictly for educational purposes, such as those that might be originated by the parent-teacher association.
- (3) School exhibits, prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.
- (4) Educational broadcast demonstrations, such as "Music and American Youth," the "Ohio School of the Air," and the Ohio

Education Association programs, when presented with the sole purpose of acquainting the public with the type of music instruction offered to the children of a community.

(5) Civic occasions, of local, state or national patriotic interest, of sufficient breadth to enlist the sympathies and coöperation of all persons, such as those held by the G. A. R., American Legion, and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians.

(6) Benefit performances, for local charity, such as the Welfare Federation, Red Cross, hospitals, etc., when and where professional musicians would likewise donate their services.

(7) Educational or civic services, that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

II. ENTERTAINMENT

The field of entertainment is the province of the professional musician. Under this heading are the following:

(1) Civic parades, ceremonies, expositions, community concerts and community center activities (See I, paragraph 2 for further definition; regattas, non-scholastic contests, festivals, athletic games, activities or celebrations, and the like; state and county fairs (See I, paragraph 1, for further definition).

(2) Functions for the furtherance, directly or indirectly, of any public or private enterprise, functions by chambers of commerce, boards of trades, and commercial clubs or associations.

(3) Any occasion that is partisan or sectarian in character or purpose.

(4) Functions of clubs, societies, civic or fraternal organizations.

(5) Statements that funds are not available for the employment of professional musicians, or that if the talents of amateur musical organizations cannot be had, other musicians cannot, or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.

(Signed) PUBLIC RELATIONS COMMITTEE

GROVER C. YAUS, Chairman, Supervisor of Music, Youngstown.

EDITH M. KELLER, Secretary, State Supervisor of Music, Columbus.

KARL H. BERNIS, Assistant Secretary for Field Service of the Ohio Education Association, Columbus.

NELLIE L. GLOVER, Supervisor of Music, Akron.

EUGENE J. WEIGEL, President of the Ohio Music Education Association, Ohio State University, Columbus.

ARTHUR E. STRENG, President of the Columbus Local, American Federation of Musicians, Columbus.

L. O. TEAGLE, Secretary of the Akron Local, American Federation of Musicians, Akron.

HAL R. CARR, Secretary of the Toledo Local, American Federation of Musicians, Toledo.

DAN H. BROWN, President of the Greenville Local, American Federation of Musicians, Greenville.

G. Ricordi

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100392	Georges Malezieux	Sous les Grands Arbres...	.90
100393	Georges Malezieux	Pastorale...	.90
115048	Alessandro Longo	Suite...	1.50

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E. R. 283	Corelli	Sarabanda e Minuetto...	1.00
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CLARINET WITH PIANO

80781	Luigi Bassi	Divertimento...	.75
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84224	Luigi Hugues	Allegro Scherzoso...	.90
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E. R. 307	Scarlatti	Pastorale...	.90
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123858	Giorgio Ghedini	Concerto a Cinque for Flute, Oboe, Clarinet, Bassoon and Piano...	1.50
E. R. 281	M. Clementi	Canzone del "Gradus ad Parnassum"...	.90
E. R. 289	Schumann	Canto della Sera...	1.00
E. R. 288	Scarlatti	Allegro in Sol Minore della Suite VIII per Clavicembalo...	.90

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122156	Ciro Stadio	Burlesca...	.60

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82024	Cesar Ciardi	1. Nocturnes...	.75
82025	Cesar Ciardi	2. Nocturnes...	.75
82026	Cesar Ciardi	3. Nocturnes...	.75
83647	Beethoven	(G. Gariboldi) Adagio...	1.15
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Edwin N. C. Barnes
President, Southern Conference
for Music Education

Southern Conference

TENTH MEETING
(Sixth Biennial)

Louisville, Kentucky
March 5-8



Helen Boswell
Supervisor of Music
Louisville Public Schools

Louisville Prepares for the Conference

LOUISVILLE and Kentucky have a wealth of historical associations—a source of challenging interest to visitors and of justifiable pride to our citizens.¹ Perhaps not so generally known are many of the points of significance which are to be gleaned from a study of Louisville's contributions to American life in the fields of music, literature, and the arts. In a review of earlier and more recent records, made in search of material which might be used in the development of a project in integration for Louisville public, parochial and private schools in connection with the forthcoming meeting of the Southern Conference, countless interesting incidents and historical facts are disclosed. Indeed, so fascinating is the material that but scant urging from Conference officers was required to induce us to plunge into the project, which we feel will be worth while from the standpoint of Louisville school children, and, we hope, will offer something fully worthy of a place on the Conference program.

The production, as we plan it, will be a dramatization of the history of music in the Louisville schools, with considerable reinforcing from the history of music in the city at large. The predominant strain here is British, which means that we do not take our music too seriously; at the same time there are many traditions which we feel are worthy of recognition as factors of nation-wide importance.

For the sake of interest, we shall go farther back than the time of Luther Whiting Mason, who was supervisor of music in the Louisville Public Schools in 1852,² perhaps opening with an episode involving the Indians and Fort Harrod, and following with a brief scene depicting Cato, the slave who fiddled for the first Christmas party on Corn Island—the first settlement. There are many French names here—enough to warrant inclusion of a French scene, in which we may represent King Louis Philippe, who spent part of his exile in Kentucky, and, in fact, taught school at Bardstown, forty miles from Louisville.³

There will be a river front scene, because we were originally a river town with a landing below the falls at Shippingport and another landing above—about where the present wharf is located between Fourth and First Streets.

Kentuckyans of not too mature years remember well when almost every other saddle horse in the state was named "Molly Darling" because of the popularity of a song of that name, a

best seller of its day, written by Will S. Hays. The Filson Club of Louisville really believes that Hays wrote "Dixie." Hays was a river reporter for many years, which furnishes the cue for the use of John Jacob Niles' roustabout song "Who Built the Ark." Some old—and now almost unknown—Confederate songs will be sung in the Civil War scene, which obviously will have an important spot in the production.

We shall of course have a Stephen Foster scene, using a backdrop of Federal Hill, better known as "My Old Kentucky Home." Dr. Patty, Miss Mary and Miss Mildred Hill will be impersonated with a group of kindergarten children representing a kindergarten of the early nineteen hundreds. Obviously, we cannot resist the opportunity to sing Miss Mildred's "Good Morning to You." Then we shall have a Kentucky mountain scene, because in Louisville there is a constant infiltration from the smaller towns of Kentucky and from the Cumberlands. An interlude preceding this scene will be provided by John Jacob Niles, himself a Louisville man well known as a collector of ballads of the Appalachians. Every JOURNAL reader must know some of his books. For other incidental material we have such songs as "Water Boy" by Avery Robinson, a native of Louisville, and "Duna," another best seller written by a Louisville woman, Josephine McGill.

While it seems certain that few members of the profession are unaware that Osbourne McConathy was supervisor of music in the Louisville Public Schools, probably not everyone knows that he was born here. Mr. McConathy's father was one of the crowd of children who gathered around the old Shreve home when Jenny Lind leaned out of the window and sang the "Last Rose of Summer." This episode will probably be done by the Kentucky Home School, a private institution more than seventy-five years old. We shall use one of Osbourne McConathy's choruses and also a little scene as a tribute to Caroline Bourgard, supervisor of music in the Louisville Public Schools from 1892 to 1923. We think Miss Bourgard would like us to use for this her favorite "The Lord Is My Shepherd" by Myles Birkett Foster.

One of the most interesting episodes will be staged by the Sisters of Loretto, the first teaching order to enter the educational field in Kentucky. They will use the hymn written by their Chaplain in 1812.

A symbolic figure representing our heritage of music from the past, not to mention the charm of Kentucky, will be supplied by Kitty Dobbs, great-granddaughter of George Whipple, one of the early supervisors of music in the Louisville Public Schools. Miss Dobbs has a lovely voice and is an extremely good violinist—and will use her great-grandfather's instrument, by the way.

And thus, with these episodes—perhaps omitting some or adding others—and with a grand finale to suitably climax our integration project and tie together the episodes, we hope to round out a program which will be at least partly as interesting to the audience as it is proving to the hundreds of Louisville pupils and teachers who will have the honor of presenting their efforts to the Conference in the Memorial Auditorium on Monday evening, March 6. H. B.

[NOTE: An outline of the Conference program as announced by President Barnes appears on pages 46, 47 and 49.]

¹ Many points of interest may be visited by the Conference members who attend the Convention. At Louisville is the tomb of Zachary Taylor, twelfth president of the United States. Here also is the site of Camp Zachary Taylor of World War fame, and nearby is the forty-acre federal Fort Knox, one of the government's principal artillery training centers and the United States gold repository. Two hours' distant by motor is the log cabin birthplace of Abraham Lincoln, preserved in the memorial shrine which is maintained by the government. Farther on, at Fairview, is the birthplace of Jefferson Davis, leader of the Confederacy. Other nearby points of particular interest are the Trappist monastery at Gethsemane, Mammoth Cave, Wyandotte Cave and, of course, Churchill Downs, scene of the famous Kentucky Derby.

² According to Birge's History of Public School Music, music was introduced in the public schools of Louisville in 1844, thus tying with Pittsburgh as the third city to recognize music in the curriculum of the public schools.

³ At Bardstown in St. Joseph's Church, the cornerstone for which was laid in 1816, are nine paintings by old masters dating back to 1570. This art collection, valued at over a million dollars, was the gift of King Louis upon his restoration to the throne of France. Bardstown is also the locale of Federal Hill, the old Rowan homestead where Stephen C. Foster wrote "My Old Kentucky Home." This beautiful mansion, completed in 1795, is open to visitors.

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Suggestions for the Spring Programs of SCHOOL CHORUSES

TREBLE VOICES—TWO PART (SA)

Carmena, Wilson	13,490	.12
Daybreak, Wilson	13,561	.12
Dream-boat Passes By, Lemare	14,101	.10
Forest Dance, Targett	13,768	.10
Gay Gavotte, Fletcher	13,906	.10
Go Ye My Canzonets, Morley	14,620	.10
Greeting to Spring, Strauss	13,814	.12
Maybells and the Flowers, Mendelssohn	4,871	.12
Merry June, Vincent	8,719	.10
Morning Invitation, Veazie	13,798	.10
Morn-rise, Csibulka	12,691	.12
Night in June, Targett	14,121	.10
Nursery Rhyme Suite, Custance	12,498	.15

TREBLE VOICES—THREE PART (SSA)

Birdland Symphony, Kieserling	13,523	.15
Butterfly! Butterfly! Delibes	14,064	.15
Galway Piper, Irish Air	14,736	.15

TREBLE VOICES—THREE PART (SSA) (Cont'd)

Gay Gavotte, Fletcher	13,907	.10
Greeting to Spring, Strauss	13,261	.16
Hark! Hark! the Lark! Schubert	11,467	.10
Holiday, Curran	14,327	.15
In the Time of Roses, Reichardt	11,804	.10
Jesu, Joy of Man's Desiring, Bach	14,727	.15
Now Is the Month of Maying, Morley	14,329	.10
Nursery Rhyme Suite, Custance	11,077	.12
Passing By, Purcell	14,331	.15
Peddler, Russian Folksong	14,682	.10
Peterkin Spray, English Air	14,768	.15
River Song, Clokey	14,918	.15
Spring Song, Mendelssohn	12,260	.12
Summer Is A-Coming In, Old English Air	14,688	.10
Voices of the Woods, Rubinstein	12,278	.12
Ye Watchers and Ye Holy Ones, Fisher	14,946	.15

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TREBLE VOICES—FOUR PART (SSAA)

Spring Chorus (from Samson and Delilah), Saint-Saens	11,946	.10
Summer Night, Gretchaninoff	14,769	.15

MIXED VOICES—THREE PART (SAB)

A-roving, Nagle	14,607	.10
Dream-boat Passes By, Lemare	14,222	.12
Forest Dance, Targett	13,767	.10
Heavens Are Declaring, Beethoven	14,395	.10
Morning Invitation, Veazie	4,210	.10
Viking Song, Coleridge-Taylor	14,129	.10

MIXED VOICES—FOUR PART (SATB)

A-hunting We Will Go, Bucalossi	14,226	.14
All Creatures Now Are Merry-Minded, Ben-net (SSATB)	14,405	.15
As Torrents in Summer, Elgar	14,675	.10
Away to the Woods, Schrammel	12,649	.10
Church Bells of Novgorod, Levenson	14,943	.15
Daybreak, Fanning	9,022	.15
Daybreak, Wilson	12,901	.12
Echo Song, di Lasso	14,568	.15
Espana, Chabrier-Waldteufel	14,225	.20
Forest Dance, Targett	13,461	.10
Greeting to Spring, Strauss	11,187	.20
Hark, Hark the Lark, Schubert	13,068	.10
House by the Side of the Road, Gulesian	14,149	.15
In the Merry Month of May, Wilson	14,610	.10
In the Time of Roses, Reichardt	11,803	.10
John Peel, Ryder	14,070	.15
June Song, King	12,668	.10
Morning Invitation, Veazie	11,944	.12
Night in June, Targett	13,443	.12
Now Is the Month of Maying, Morley (SATTB)	14,426	.10

MIXED VOICES—FOUR PART (SATB) (Cont'd)

Nursery Rhyme Suite, Custance	10,701	.12
On Great Lone Hills, Sibelius	14,637	.15
Out of the Silence, Galbraith	13,392	.20
Prayer of Thanksgiving, Kremser	12,215	.15
Sing We and Chant It, Morley (SSATB)	14,618	.10
Spring Song, Mendelssohn	12,489	.12
Summer Is A-Coming In, Fisher	14,633	.10
Unfold, Ye Portals (from Redemption), Gounod	9,206	.10
Waltz (from Faust), Gounod	9,695	.15
Which Is the Properest Day to Sing, Arne	14,432	.10

MEN'S VOICES—FOUR PART (TTBB)

A-hunting We Will Go, Nevin	11,584	.10
Comrades in Arms, Adam	4,223	.12
Drake's Drum, Coleridge-Taylor	13,471	.20
Fair Flora Decks the Flowery Vale, Danby (TTB)	14,427	.10
Galway Piper, Irish Air (TBB)	14,720	.15
Greeting to Spring, Strauss	11,322	.20
Heavens Are Declaring, Beethoven	8,425	.10
Hospodi Pomiloi, Lvovsky	14,373	.10
House by the Side of the Road, Gulesian	14,150	.15
Jesu, Joy of Man's Desiring, Bach (TBB)	14,706	.15
Lone Star Ranger, Gibb (TBB)	14,895	.10
Lone Star Ranger, Gibb (TTB)	14,944	.10
Morn of Beauty, Sibelius	14,905	.15
Nightingale, Tchaikovsky	13,996	.12
Old King Cole, Gibb (TBB)	14,911	.10
Ole Uncle Moon, Scott	13,480	.12
On Great Lone Hills, Sibelius	14,645	.15
Passing By, Purcell	14,744	.10
River Song, Clokey	14,184	.12
Song of Fellowship, Gaul	13,956	.15
Song of the Sea, Nevin	13,496	.10
Song of the Vikings, Fanning	12,306	.20
Viking Song, Coleridge-Taylor	13,061	.15



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The Southern Conference Program

CONVENTION THEME: MUSIC ON THE THRESHOLD OF
THE SECOND CENTURY

Saturday, March 4—Morning

- 9:00 All Kentucky High School Band Registration (Hotel Kentucky).
11:00 All Kentucky High School Band, first rehearsal (Hotel Kentucky).

Saturday, March 4—Afternoon

- 2:00 All Kentucky High School Band Rehearsal (Hotel Kentucky).

Saturday, March 4—Evening

- 7:00 All Kentucky High School Band Rehearsal (Hotel Kentucky).

Sunday, March 5—Morning

CHURCH SERVICES. Among the churches convenient to the Conference headquarters are:

Christ Church Cathedral, 421 South Second Street.
Second Presbyterian Church, Second and Broadway.
Fourth Avenue Presbyterian Church, 318 West Kentucky Street.
Warren Memorial Presbyterian Church, Fourth and Broadway.
First English Lutheran Church, 421 East Broadway.
Methodist Temple, 522 West Broadway.
Broadway Baptist Church, 125 East Broadway.
Adath Israel Temple, 834 South Third Street.
Cathedral of the Assumption, 443 South Fifth Street.
Second Church of Christ, Scientist, 738 South Fourth Street.

- 10:00 Executive Committee Meeting.
11:00 String Quartet Festival—Registration of Quartets (Hotel Kentucky).
12:00 Conference Registration (Brown Hotel Lobby).
12:00 All Southern High School Chorus Registration (Hotel Seelbach).

Sunday, March 5—Afternoon

- 1:00 Dinner, Executive Committee, State Chairmen, Chairmen of Field Committees (Derby Room).

- 2:00 All Kentucky High School Band, Rehearsal (Hotel Kentucky).

All Southern High School Chorus Rehearsal (Hotel Seelbach).

- 3:30 UNITED CHOIR SERVICE (Memorial Auditorium). Sponsored by Kentucky Chapter, American Guild of Organists; Louisville Ministerial Association; and Louisville Council of Churches.

Chairman: Archibald Dixon Jonas, Dean of Kentucky Chapter, A. G. O. Co-chairmen: Mrs. Alfred E. Higgins, Theodore F. Schlundt, Jr., Dr. John Lowe Fort.

Sunday, March 5—Evening

- 6:30 BUFFET SUPPER AND RECEPTION for active members of the Conference (School of Music, University of Louisville, 505 W. Ormsby).
8:30 CONCERT by the String Ensemble of the School of Music, University of Louisville (Louisville Woman's Club Auditorium, 1320 South Fourth Street). The ensemble will present eighteenth century music in costume. Conductor: E. J. Wotawa, Associate Dean of the School of Music.
10:30 Lobby Sing (Brown Hotel).

Monday, March 6—Morning

- 7:30 Registration (Brown Hotel).
7:30 Breakfast: Southern Conference Committees (South Room, Brown Hotel).
8:00 OFFICIAL OPENING OF EXHIBITS, auspices Music Education Exhibitors Association (Mezzanine Floor, Brown Hotel).
8:00 Rehearsal: All Southern High School Chorus (Hotel Seelbach).
8:00 Rehearsal: All Kentucky High School Band (Hotel Kentucky).



LOUISVILLE CONVENTION COMMITTEE

Seated, left to right: Fannie H. Loewenstein, Housing Chairman; Robert B. Clem, Publicity Chairman; Elizabeth G. Breckinridge, Member of Planning Committee; Zenos E. Scott, Chairman; Helen Boswell, Vice Chairman; W. T. Rowland, Jr., Directing Chairman; Lucile D. Smith, Hospitality Chairman; Earl R. Martin, Membership Chairman; W. F. Coslow, Chairman for Halls and Auditoriums.

Second row, left to right: Emily Hall Cravens, Business and Professional Women's Club; Elizabeth Hannan, Altrusa Club; Ethel M. Lovell, Chairman for Banquets and Dinners; Mrs. Richard Priest Dietzman, Women's City Club; Mrs. R. H. McIntyre, Kentucky Federation of Women's Clubs; Mrs. W. H. Conley, Shawnee Women's Club; Mrs. P. R. Farwick, Y. W. C. A.; Emma J. Woerner, Sub-Chairman for Membership; Mrs. Frederic H. Johanboeke, Outdoor Art League; Ruth Meglemry, Louisville Girls High School Alumnae; Virginia Rickert, Kindergarten Alumnae; Sam. V. Noe, Chairman for Louisville Night; Blanche Kahn Ehrmann, Council of Jewish Women.

Third row, left to right: Morris Simon, Hebrew Schools; Amelia Moody, Private Schools; Lynn Thayer, Men's Service Clubs; Catharine S. Higgins, Organists Guild; Mary Gale Cawthon, Chairman of Costume Committee; David K. Bishop, Chairman for Choirs; W. S. Milburn, Chairman of Ushers and Guards.

(Not in picture: Dwight Anderson, Dean, School of Music, University of Louisville; Father Felix N. Pitt, Superintendent of Parochial Schools; Orville J. Stivers, Superintendent of Jefferson County Schools; Helen McBride, County Supervisor.)



STRING ENSEMBLE—SCHOOL OF MUSIC, UNIVERSITY OF LOUISVILLE

The ensemble will give a costume concert of 18th Century music at the Woman's Club Auditorium, Sunday evening, March 5.

8:30 String Quartet Auditions (Hotel Kentucky).

FIRST GENERAL SESSION (Crystal Ballroom, Brown Hotel). Presiding: Paul W. Mathews, Director of Music, Lexington, Kentucky; First Vice-President of the Southern Conference for Music Education.

8:45 Pre-Session Music: Durham Children's Choir, Durham, North Carolina, William P. Twaddell, Durham Choir School for Young People, Director.

9:00 Invocation: The Very Reverend Elwood L. Haines, Dean, Christ Church Cathedral.

Addresses of Welcome:

Honorable Joseph D. Scholtz, Mayor of Louisville.

Zenos E. Scott, Superintendent of Louisville Public Schools.

Raymond A. Kent, President, University of Louisville.

Helen Boswell, Supervisor of Music, Louisville Public Schools.

9:35 Response: J. Henry Francis, Charleston, West Virginia, past president of the Conference.

9:45 Address: *American Music and the Public Schools*. Edwin N. C. Barnes, Head, Department of Music, Public Schools, Washington, D. C.; President of the Conference.

10:00 Address: *The Music Teacher in Today's School*. Louis Woodson Curtis, Director of Music, Los Angeles Public Schools; President, Music Educators National Conference.

10:20 Business Meeting: Appointment of Committees.

10:45 Music: Lexington-Morton Junior High School Chorus, Lexington, Kentucky, Marcia Lampert, conducting.

11:00 Address: *The Function of Music Education for Practical Living*. Willem Van de Wall, Professor of Music Education, University of Kentucky; Director of the Rural Community Music Study now in progress under a grant by the Carnegie Foundation.

11:20 Discussion.

11:40 Music: High School Orchestra, Charlotte, N. C., Robert C. Smith, conductor.

12:00 VISIT EXHIBITS (Brown Hotel, mezzanine floor).

Monday, March 6—Afternoon

1:00 ROUND TABLE AND CLINIC ON STRINGS (Parlors A, B, C, Brown Hotel). Conducted by Henry Sopkin, Teachers College, Chicago.

1:00 Demonstration: Music teaching procedures applying both to modern music and to the singing of Gregorian Chant, the liturgical music of the Catholic Church (St. Brigid School, Hepburn and Baxter). Supervising director: Father F. N. Pitt, Superintendent of Parochial Schools, Louisville.

1:45 PANEL DISCUSSION, arranged through the coöperation of Station WHAS. Subject: *The Radio and Music Education*. Speakers to be announced. This feature will include a broadcast.

2:00 String Quartet Auditions and multiple ensemble rehearsal (Hotel Kentucky).

3:15 ROUND TABLE DISCUSSIONS:

Vocal Music (Crystal Ballroom, Brown Hotel). Discussion leaders: M. J. Twaddell, (chairman), Noble Cain, Edith M. Keller, Luther Richman.

ROUND TABLE DISCUSSIONS (continued):

Piano (South Ballroom, Brown Hotel). Clinic conductor: Olga E. Prigge, College of Music, Cincinnati. Instrumental Music (Roof Garden, Brown Hotel). A. R. McAllister, William D. Revelli.

Kentucky and Appalachian Folk Songs. John Jacob Niles.

5:00 Visit Exhibits.

6:00 Dinners: College and University Alumni, Sororities, Fraternities, State Groups, etc.

Monday, March 6—Evening

8:00 LOUISVILLE NIGHT (Memorial Auditorium). A dramatic presentation depicting important episodes in the history of Louisville, given by the public, private and parochial schools of the city. Supervising director: Helen Boswell, Supervisor of Music, Louisville Public Schools.

10:30 LOBBY SING (Brown Hotel).

Tuesday, March 7—Morning

7:30 Breakfasts: Complimentary breakfast to the president and past presidents by Helen McBride, president of the Conference, 1924-26.

8:00 VISIT EXHIBITS.

8:30 Rehearsals: All Kentucky High School Band, All Southern Chorus, Region Seven String Ensemble.

8:30 Pre-Session Music.

SECOND GENERAL SESSION (Crystal Ballroom, Brown Hotel). Presiding: Luther Richman, State Director of Music for Virginia.

8:50 Address: *The Development of Urban and Rural Music in the South*, Samuel Burns, University of Indiana.

9:15 Music: Birmingham Southern College A Cappella Choir, Raymond F. Anderson, Conductor.

9:30 Discussion: Dean C. Douglass, State Supervisor of Music for Missouri, Edith M. Keller, State Supervisor of Music for Ohio, Lloyd V. Funchess, State Supervisor of Music for Louisiana.

10:00 Music: Durham Children's Choir, Durham.

10:15 Biennial Business Meeting. Report of Nominating Committee; Report of Treasurer; Report of Legislation, Necrology, and Resolutions Committees; Invitations for the 1941 Conference.

10:45 Address: *Integration in the Junior High School*, Lilla Belle Pitts, Teachers College, Columbia University.

11:10 Educational Symposium on Miss Pitts' address. President Barnes presiding.

11:45 VISIT EXHIBITS.

12:00 LUNCHEONS.

Tuesday, March 7—Afternoon

1:00 COLLEGE AND UNIVERSITY MUSIC SECTION (South Room, Brown Hotel). Chairman: Harold Schmidt, School of Music, Fisk University.

1:00 VISITATION:

Elementary Level: I. N. Bloom School, Lucia Avenue and Bardstown Road. Nora Starke Kelley, Principal.

CONTINUED ON PAGE FORTY-NINE

PRESSER PUBLICATIONS

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THE G CLEF

Two-Part Chorus Book

Ideal for choruses of treble voices—girls or boys, or both. Groups of upper grammar grades or from junior high here obtain a fine repertoire of excellent songs with acceptable texts. Original numbers and clever arrangements are included.

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There is plenty of material available for violin classes of youngsters, but here is a book made especially for groups of beginners of high school age and older. The author is a well known school music educator. Many interesting easy arrangements of favorite pieces and folk songs are included. Profusely illustrated.

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These priceless gems of melody, selected from little known works of classic masters, make excellent recital and encore numbers. Purcell, the two Couperins, Bach, Handel, Rameau, Gluck, and Kuhnau are represented. All may be played in first position, but alternate fingerings are given for playing in third position, if desired.

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This book begins with the very rudiments of music and is so clear and concise as to carry the student along almost as a self-instructor. This feature should be a real asset to the teacher and to the high school band or orchestra director, since it saves time, aids progress, and gives opportunity for careful observation of those details necessary to developing musicianship with playing ability.

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Mayhew Lake

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CONTENTS

Processional of Knights of the Grail (Wagner)	Prelude in E Minor (Bach)
Gopak, from The Fair at Sorochinsk (Moussorgsky)	Dance of the Tumblers, from The Snow-Maiden (Rimsky-Korsakov)
Dance of the Bayaderes, from The Queen of Sheba (Goldmark)	Musical Characterization: Theme in Various Styles (Ochs)
Prelude (Järnefelt)	Träumerei (MacDowell)
Interlude, from Sigurd Jorsalfar (Grieg)	Theme, from Don Juan (Strauss)
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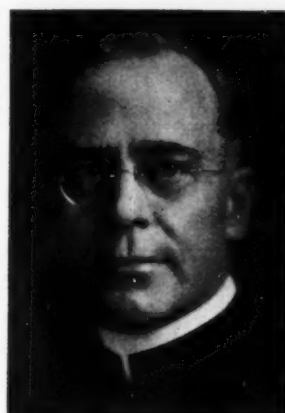
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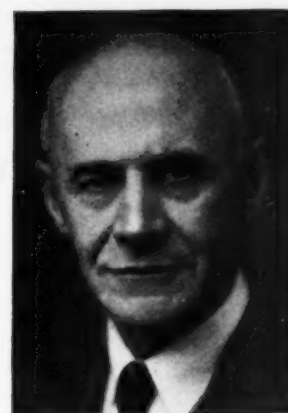
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Directing Chairman
Southern Conference



Helen McBride
Supervisor of Music
Jefferson County



Father Felix N. Pitt
Supt. of Parochial Schools
Louisville



Zenos E. Scott
Supt. of Public Schools
Louisville

1:00 VISITATION: (continued from page forty-seven)

Junior High School Level: Louisville Junior High School, Halleck Hall, Second and Lee Streets. Samuel B. Tinsley, Principal; W. F. Coslow, Assistant Principal. Teacher: Lilla Belle Pitts, Columbia University.

Senior High School Level: Louisville Girls' High School, Halleck Hall, Second and Lee Streets. Anna Voegtle, Assistant Principal. Teacher: J. Bertram Harmon, Louisville Male High School.

2:15 DISCUSSIONS:

At I. N. Bloom School; discussion led by Joy Mendes, Savannah, Georgia.

At Louisville Junior High School; discussion led by Mrs. Eveline Newcomb Burgess, Supervisor, Junior High School Music, Washington, D. C.

At Louisville Girls High School; discussion led by Osbourne McConathy, Glen Ridge, New Jersey.

3:15 ROUND TABLE DISCUSSIONS:

Vocal Music (Crystal Ballroom, Brown Hotel).

Piano (South Room, Brown Hotel).

Instrumental Music (Roof Garden, Brown Hotel).

4:00 KENTUCKY MUSIC TEACHERS' ASSOCIATION (Derby Room, Brown Hotel).

5:00 VISIT EXHIBITS.

6:00 DINNERS:

College and University Alumni, Sororities, Fraternities, State Groups, etc.

Phi Sigma Mu, National Music Education Fraternity; Naomi Graef, Chairman.

Tuesday, March 7—Evening

8:30 CONCERT. All Kentucky High School Band and Region Seven Multiple String Quartet Ensemble. Auspices of Kentucky School Band and Orchestra Directors Association, Region Seven National School Orchestra Association, cooperating.

Conductor of Band: William D. Revelli, University of Michigan; Guest Conductor: A. R. McAllister, President, National School Band Association; Conductor of String Ensemble: Henry Sopkin, Teachers College, Chicago.

Organizing Chairmen: Band and String Festival, John Lewis, Jr., University of Kentucky, Lexington.

10:30 LOBBY SING (Brown Hotel).

Wednesday, March 8—Morning

7:30 Breakfasts.

8:00 VISIT EXHIBITS.

8:30 Rehearsal, Southern High School Chorus (Memorial Auditorium).

8:30 Pre-session Music: George Peabody College for Teachers Chorus and Orchestra.

THIRD GENERAL SESSION (Crystal Ballroom, Brown Hotel). Presiding: Edwin N. C. Barnes, President of the Conference.

8:45 Panel Discussion: Theme—*Music Education on the Threshold of Its Second Century.*

Representing the General Education Viewpoint: Zenos E. Scott, Superintendent of Schools, Louisville; Raymond A. Kent, President, University of Louisville; George Rondebush, Superintendent of Schools, Columbus, Ohio.

Representing the Music Education Viewpoint: Osbourne McConathy, Glen Ridge, New Jersey; Lilla Belle Pitts, Teachers College, Columbia University, New York City; Glen Haydon, University of North Carolina.

Discussion of papers; questions from the floor.

Panel Jury composed of J. Henry Francis, Charleston, West Virginia, Lloyd V. Funchess, State Supervisor of Music, Louisiana, Helen McBride, Supervisor of Music, Jefferson County, Kentucky.

Music: The Lone Pilgrim (Hymns and White Spirituals of the Southern Appalachians). The Foster Choral Club of Morehead State Teachers College, Morehead, Kentucky. Lewis Henry Horton, arranger and conductor.

11:15 JEFFERSON COUNTY CHORUS (Crystal Ballroom, Brown Hotel). 250 pupils from Jefferson County Schools, Grades 5, 6, 7, 8. Conductor: Mrs. Margaret L. Kammerer.

Wednesday, March 8—Afternoon

1:00-2:00 GRADE SCHOOL PIANO DEMONSTRATION by pupils of Louisville Public Schools (South Room, Brown Hotel). Chairman: Mrs. Karl Schmidt.

2:15 JEFFERSON COUNTY CHORUS (Crystal Ballroom, Brown Hotel). 300 pupils from the Jefferson County Schools, Grades 6, 7, 8. Conductor: Helen McBride. Presiding: Lewis L. Stookey, Past President of the Conference.

3:15 Southern Conference High School Chorus Rehearsal (Memorial Hall).

3:15 GENERAL SESSION: Joint meeting with the Louisville Woman's Club at the Club Building.

Address: Lilla Belle Pitts, Teachers College, Columbia University, New York City.

Music: Inter-High School Girls' Glee Club, Birmingham, Alabama. Conductor: Leta Kitts.

4:00 Round Table on Strings, conducted by Henry Sopkin, Teachers College, Chicago.

5:00 VISIT EXHIBITS.

6:00 CONFERENCE DINNER (Brown Hotel).

Wednesday, March 8—Evening

8:30 CONCERT (Memorial Auditorium).

All Southern High School Chorus. Conductor, Noble Cain, Supervisor of Vocal Music, Chicago Public Schools. Organizing Chairman: Marcia Lampert, Supervisor of Junior High School Music, Lexington, Kentucky.

Louisville Civic Orchestra, Robert S. Whitney, Conductor. Presented through the courtesy of Louisville Civic Arts Association and Louisville Local No. 11, American Federation of Musicians.

10:30 Lobby Sing (Brown Hotel).

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A baker's dozen useful solos for first-chair players or fairly proficient performers on this instrument. These numbers should give a touch of novelty to the school orchestra or band concert.

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Music by Jessie L. Gaynor

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Music by Jessie L. Gaynor

Descriptions and Illustrations by Dorothy Gaynor Blake



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book of helpful material. From the celebrated *Songs of the Child World* volumes Mrs. Gaynor's talented daughter has selected thirty of the best suited and arranged them with actions that cover various moods and activities of child life. These are illustrated with matchstick drawings and directions are given for use of many other songs from the books.

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This dramatization of the favorite fairy tale about the tower-imprisoned princess is especially adaptable for performance by schools where pupils of all ages can be included in cast and chorus. Not difficult to produce but may be made into an elaborate spectacle. Time, 2½ hours.

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Comic Opera in Three Acts

By Louis Woodson Curtis

(Book and Lyrics by Agnes Emelie Peterson)

Replete with lyrics and melodies of romantic charm, and there are ample opportunities for presenting to advantage a large chorus in colorful costumes. The staging may be simple, but an elaborate setting will greatly enhance the production.

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Eastern Conference

SIXTEENTH MEETING
(Seventh Biennial)

Boston, Massachusetts
March 14-17



James A. Ecker
Director of Music, Boston
Public Schools

ENTHUSIASM for the Eastern Music Educators Conference in Boston, March 14, 15, 16, and 17, with opportunity of visiting historic places in Boston on the 18th, is running high and indications from reports of state meetings and In-and-About Clubs throughout all the East are that there will be a record-breaking attendance. Wherever details of the program have been specified, this has been the result.

That means then, if you have not already made your plans to attend, now is the time to explain this program to your superintendent and secure his permission to attend. This program is the type that superintendents endorse and we want you to call to their attention the features of this streamlined integrated program.

Here they are:

Three-day Master Band Class with William D. Revelli as the teacher and the Medford High School Band for a class.

Three-day Master Vocal Class with Alfred Spouse as teacher and the Newton High School Glee Club as the class.

And these are so programmed that if you wish, you can attend three days of one and two of the other without conflict! (Those who teach both vocal and instrumental music please note this!)

An open rehearsal of the Boston Symphony Orchestra.

A speechless banquet with a concert by the Harvard and Radcliffe Glee Clubs!

A Massachusetts State Festival of 500 boys and girls under the sponsorship of the State Department of Education.

Three evening concerts beginning Tuesday with the New England Conservatory Musical organizations. The Boston

School Concert on Wednesday, and the Eastern Chorus, Orchestra and Band on Friday.

Programs on the General Sessions by Port Washington High School Band of ninety pieces, Trenton New Jersey State Teachers College Choir, Ithaca College Choir, New York University School of Education Men's Glee Club, and Boston High School Girls' Glee Club.

Other representative organizations include Quincy High School Orchestra and Orchestra Clinic, outstanding speakers, section meetings filled with demonstration by classes and not just talks about how to do it, school visitation in Boston and vicinity, lobby sings, Conference dance, luncheons, Boston In-and-About reception, and plenty of time to visit with your friends, to visit the exhibits, and to see historical Boston.

Can you afford to stay away?

Then I expect to see you in Boston!—F. COLWELL CONKLIN, President.

Post-Conference Plans

SIGHTSEEING TRIPS—To historic places in Boston and vicinity. The bus companies are offering special rates on both their Boston Tour and their out of town tours such as Concord and Lexington, Plymouth and Duxbury, and other well-known historic cities and towns. A complete list of these tours will appear in the next JOURNAL. Therefore, plan to stay over Saturday for this opportunity of seeing historic Boston and vicinity.



BOSTON SYMPHONY ORCHESTRA—SERGE KOUSSEVITZKY, CONDUCTOR

Through the courtesy of the management of the Boston Symphony Orchestra, members of the Eastern Music Educators Conference will be privileged to attend a rehearsal of the Boston Symphony on Thursday morning, March 16, at Symphony Hall.

The Eastern Conference Program

A STREAMLINED INTEGRATED PROGRAM

Tuesday, March 14

MORNING AND AFTERNOON. Boston—Schools with special features and listed phases of music work to be open for visitation. These two or three schools will be in the vicinity of hotel headquarters. Metropolitan Boston—A limited number of schools nearby Boston will be open for visitation.

(NOTE: Complete information regarding the visitation schedule will be available at the registration desk in the Hotel Statler, Convention Headquarters.)

EVENING

- 6:00 DINNER MEETING (Hotel Statler). Executive Committee Meeting of the E.M.E.C.
8:15 CONCERT (Jordan Hall). Musical organizations of the New England Conservatory of Music.
10:00 RECEPTION (Brown Hall, New England Conservatory). For visiting Conference members by the Boston In-and-About Club, Enos E. Held, President.

Wednesday, March 15

MORNING

- 9:00 MASTER CLASS IN BAND (Ballroom, Hotel Statler). Chairman: Arthur H. Brandenburg, Supervisor of Instrumental Music, Elizabeth, New Jersey.
Conductor: William D. Revelli, Director of University of Michigan Band. "The Techniques of Rehearsing and Drilling the School Band" dealing with the problems of tuning, balance, blending, tone production, interpretation and materials.
The Medford High School Band, Medford, Mass., (Ralph I. Schoonmaker, Director) will be used in this demonstration.
Instrumental Committee: Donald Cook, Ridgewood, New Jersey, J. Dale Diehl, White Plains, New York, Arthur Goranson, Jamestown, New York, Wilbert Hitchner, Wilmington, Delaware, Lawrence Perry, Danbury, Connecticut, Robert W. Gibbs, Dedham, Massachusetts, Harland L. Pinney, Mamaroneck, New York, Edward Rutledge, Annville, Pennsylvania, Ralph Schoonmaker, Medford, Massachusetts, Arthur E. Ward, Montclair, New Jersey, Arthur F. A. Witte, Yonkers, New York, Frank E. Owen, Batavia, New York.
10:00 MASTER CLASS IN VOCAL MUSIC (Georgian Room, Hotel Statler). Chairman: Francis H. Diers, Director of Music, State Normal School, Fredonia, New York.
Conductor: Alfred Spouse, Director of Music, Rochester, New York. "Effective Practices in Rehearsing the High

School Glee Club or Choir" including problems of posture, breathing, intonation and rehearsing of new material.

The Newton High School Glee Club, Newton, Massachusetts, Haydn M. Morgan, Director, will be used in this demonstration.

Vocal Committee: Marlowe G. Smith, Rochester, New York, Warren F. Acker, Allentown, Pennsylvania, Ralph L. Baldwin, Hartford, Connecticut, Violet Johnson, Elizabeth, New Jersey, Elsie Mecaskie, Atlantic City, New Jersey, Edward J. Grant, Providence, Rhode Island, Marjorie E. Cowles, Mamaroneck, New York, Bernard U. Taylor, New York, New York, Charles Woodbury, Keene, New Hampshire, Peter J. Wilbousky, New York, New York.

- 11:00 FIRST GENERAL SESSION (Ballroom, Hotel Statler). Presiding Chairman: George L. Lindsay, Director of Music, Philadelphia, Pa.; Secretary: Elizabeth V. Beach, Director of Music, Syracuse, N. Y.

Music: Port Washington High School Band, Port Washington, N. Y., Paul Van Bodegraven, Director.

PROGRAM

Procession of Nobles from *Mlada*.....Rimsky-Korsakov
Jesu, Joy of Man's Desiring.....Bach
Ballet Music from *Faust*.....Gounod
Barber of Seville Overture.....Rossini

Greetings:

On behalf of civic interest: Honorable Maurice J. Tobin, Mayor of Boston.

On behalf of State Department: Honorable James G. Reardon, Commissioner of Education.

On behalf of education in Boston: Arthur L. Gould, Superintendent of Schools.

On behalf of the Music Education Exhibitors Association: Nelson Jansky, President.

Response for the Conference: F. Colwell Conklin, President.

Music: Trenton, New Jersey, State Teachers College Choir, Mabel E. Bray, Conductor.

Preliminary Business Meeting.

MID-DAY

- 12:15 ROTARY CLUB LUNCHEON (Georgian Room, Hotel Statler).
12:30 CONFERENCE LUNCHEON OF THE IN-AND-ABOUT CLUBS (Salle Moderne, Hotel Statler). Sponsored by the Boston In-and-About Club, Enos E. Held, President.
12:30 VISIT EXHIBITS.



BOSTON CONVENTION COMMITTEE

Seated, left to right: Martina McDonald, Chairman of Rural Section; Frederick J. Gillis, Directing Chairman; Edward J. Muldoon, General Chairman; Mrs. Jean V. Dethier, Chairman of Student Housing; Helen A. Brick, Chairman of Hospitality. Standing, left to right: Haydn M. Morgan, Chairman of Membership and Ticket Sales; Warren S. Freeman, Chairman of Halls and Auditoriums; James A. Ecker, Vice Chairman; Ralph I. Schoonmaker, Chairman of Publicity and Press; Rev. Richard J. Quinlan, Chairman of Catholic Section; Joseph McKenney, Chairman of Ushers and Guards.



Edward J. Muldoon
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Conv. Com.



Frederick J. Gillis
Directing Chairman, E.M.E.C.
Conv. Com.



Enos E. Held
President, In-and-About Boston
Music Educators Club



Samuel T. Griffiths
President, New England Music
Festival Association

AFTERNOON

- 2:00 CATHOLIC SECTION (Ballroom, Hotel Statler). Chairman: Rev. Richard J. Quinlan, Diocesan Supervisor of Parochial Schools, Boston, Massachusetts.
- 2:30 SENIOR HIGH SCHOOL ORCHESTRA SECTION (Georgian Room, Hotel Statler). Presiding Chairman: Irving Chettye, State College, Indiana, Pennsylvania.
Music: Quincy High School Orchestra, Quincy, Massachusetts. Conductor: Maude M. Howes, Supervisor of Music, Quincy.
String Clinic: String section of Quincy High School Orchestra and additional players to be used for this demonstration.
- 2:30 JUNIOR HIGH SCHOOL SECTION (Salle Moderne, Hotel Statler). Presiding Chairman: M. Claude Rosenberry, Director of Music Education, State Department of Public Instruction, Harrisburg, Pennsylvania.
(1) Demonstration of seventh grade class of Belmont Junior High School, Belmont, Massachusetts. John J. Vantura, Principal, Warren S. Freeman, Director of Music, Ida Bunting, Class Teacher. (This demonstration will feature the teaching of music appreciation through singing, listening and will include presentation of a new song for the first time.)
(2) Address: Lilla Belle Pitts, Teachers College, Columbia University, New York City.
(3) Music: Program by a Junior High School Glee Club (to be announced).
- 4:30 VISIT EXHIBITS.

EVENING

- 8:00 CONCERT BY THE BOSTON PUBLIC SCHOOLS AT SYMPHONY HALL. Chairman: James A. Ecker, Director of Music, Boston Public Schools.
- 10:30 LOBBY SING (Hotel Statler). Chairman: Wilbert Hitchner, Director of Music, Wilmington, Delaware.

Thursday, March 16

MORNING

- 8:00 MASTER CLASS IN BAND (Ballroom, Hotel Statler). Chairman: Arthur H. Brandenburg, Supervisor of Instrumental Music, Elizabeth, New Jersey.
Conductor: William D. Revelli, Director of University of Michigan Band. The Medford High School Band, Medford, Massachusetts (Ralph I. Schoonmaker, Director) will be used in this demonstration.
- 8:00 MASTER CLASS IN VOCAL MUSIC (Georgian Room, Hotel Statler). Chairman: Francis H. Diers, Director of Music, State Normal School, Fredonia, New York.
Conductor: Alfred Spouse, Director of Music, Rochester, New York. The Newton High School Glee Club, Newton, Massachusetts (Haydn M. Morgan, Director) will be used in this demonstration.
- 9:45 REHEARSAL OF THE BOSTON SYMPHONY ORCHESTRA (Symphony Hall). This will be a complimentary rehearsal for the members of the Conference. Members of the Conference must be in their seats before rehearsal begins and must not leave before the intermission which will be about 11:30. The second part of the rehearsal will be over about 1:00 o'clock.

MID-DAY

- 12:30 REGION FOUR OF THE NATIONAL SCHOOL MUSIC COMPETITION-FESTIVALS (Hotel Statler). Chairman: Frederic Fay Swift, Iliion, New York.
- 12:30 VISIT EXHIBITS.

AFTERNOON

- 2:30 SECOND GENERAL SESSION (Ballroom, Hotel Statler).
Theme: In School and Out of School Music.
Chairman: Glenn Gildersleeve, State Director of Music, Dover, Delaware. Secretary: K. Elizabeth Ingalls, Director of Music, Westfield, New Jersey.
Music: Perkins Institute for the Blind, Boston, Massachusetts, John F. Hartwell, Conductor.
Discussion: The Music of Youth—A discussion of the relation between In-School Music and Out-of-School Music. Chairman: A. Walter Kramer, New York.
Music: High School Glee Club, Boston, Massachusetts.
- 4:30 (a) DISCUSSION GROUP IN BAND (led by Mr. Revelli). (Georgian Room, Hotel Statler).
(b) DISCUSSION GROUP IN VOCAL MUSIC (led by Mr. Spouse). (Parlor A, Hotel Statler).

EVENING

- 6:30 CONFERENCE BANQUET (Ballroom, Hotel Statler). Chairman: Arthur F. A. Witte, Director of Music, Yonkers, New York.
Music: Joint Concert by Harvard University Glee Club and Radcliffe College Choral Society, G. Wallace Woodworth, Conductor.

PROGRAM

- Kyrie, from the Mass in B minor.....Bach
MiserereAllegri
Elegischer Gesang.....Beethoven
(with accompaniment of strings from the Wellesley, Radcliffe, and Harvard Orchestras, Malcolm H. Holmes, Conductor)
Chorus VI from the Requiem.....Brahms
(a) Here on earth have we no continuing place
(b) For the trumpet shall sound
(c) Worthy art Thou to be praised
(Baritone Solo: Fred Rogosin)

Two Madrigals:

- Tutti venite armati.....Gastoldi
On the plains, fairy trains.....Weelkes
Valse Nobles, op. 77.....Schubert
(Set for women's voices by Mandyczewski)
MartinsliedHindemith
Choruses from La Belle Hélène.....Offenbach

- 10:30 DANCE AND LOBBY SING (Hotel Statler).

Friday, March 17

MORNING

- 8:45 MASTER CLASS IN BAND (Ballroom, Hotel Statler). Chairman: Arthur H. Brandenburg, Supervisor of Instrumental Music, Elizabeth, New Jersey.
Conductor: William D. Revelli, Director of University of Michigan Band. The Medford High School Band, Medford, Mass., (Ralph I. Schoonmaker, Director) will be used in this demonstration.
- 8:45 ELEMENTARY SCHOOL SECTION (Georgian Room, Hotel Statler). Presiding Chairman: Grace G. Pierce, Director of Music, Lowell State Teachers College, Lowell, Massachusetts.

CONTINUED ON PAGE FIFTY-FOUR

Introducing—

A New Original Band Composition

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By

EDWARD ZIMMER

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Symphonic Band 3.20

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PHILADELPHIA, PA.**

CONTINUED FROM PAGE FIFTY-THREE

- 8:45 (1) Demonstration of classroom work by a Sixth Grade Class from the Highland School, Reading, Massachusetts, Margaret E. Whittier, Elementary Music Supervisor and Teacher of Fifth and Sixth Grade Music.
(2) Music: Program by Intermediate Choir of Boys and Girls from Fifth and Sixth Grade Elementary Schools of Malden, Massachusetts, Harriet M. Perkins, Director.
(3) Demonstration of Creative Music by Mary C. Donovan, Director of Music, Greenwich, Connecticut.
- 9:00 RESEARCH IN MUSIC EDUCATION SECTION (Parlor A, Hotel Statler). Chairman: William S. Larson, Eastman School of Music, Rochester, New York.
Committee: Jesse Scott, University of Pennsylvania, Philadelphia, Pennsylvania, Jacob Kwalwasser, Syracuse University, Syracuse, New York, Glenn Gildersleeve, Dover, Delaware.
- 9:45 MASTER CLASS IN VOCAL MUSIC (Ballroom, Hotel Statler). Chairman: Francis H. Diers, Director of Music, State Normal School, Fredonia, New York.
Conductor: Alfred Spouse, Director of Music, Rochester, New York. The Newton High School Glee Club, Newton, Massachusetts, (Haydn M. Morgan, Director) will be used in this demonstration.
- 10:45 THIRD GENERAL SESSION (Ballroom, Hotel Statler). Presiding Chairman: George H. Gartlan, Director of Music, New York City; Secretary—Mary C. Donovan, Director of Music, Greenwich, Connecticut.
Music: Ithaca College Choir, Ithaca, New York. Bert Rogers Lyon, Director.

PROGRAM

Misericordias Domini.....Durante
Air from Schemelli's "Gesangbuch".....Bach-Luvaas
Weep, O Mine Eyes.....Bennet
Fire, Fire my Heart.....Morley
EveningDyson
Blow, Blow Thou Winter Wind.....Beghon
My Lord, What a Mornin'.....arr. Burleigh
Ain-a that Good News.....arr. Dawson
Greetings: Louis Woodson Curtis, Los Angeles, California, President, M. E. N. C.

11:15 Business Meeting.

Music: New York University School of Education Men's Glee Club, Luther W. Goodhart, Conductor.

PROGRAM

The OmnipotenceSchubert-Liszt
Soloist: Irwin Dillon
Ave MariaAttributed to Jacob Arcadelt
Plorate, fili IsraelGiacomo Carissimi
Arranged by Archibald T. Davison
Come, Thou, oh, come!.....Johann Sebastian Bach
Folk Songs
The Turtle Dove (English).....R. Vaughan Williams
Soloist: William Schollenberger
Chanson de l'Aveine (French).....Arranged by Hubert J. Foss
Soloist: William Schollenberger
Gute Nacht (German)Arranged by G. W. W.
The Galway Piper (Irish)Arranged by A. T. D.
TräumeRichard Wagner
Arranged by Frank Scherer
Come, shepherds, follow me.....Gerrard Williams

MID-DAY

12:30 COLLEGE LUNCHEONS. Eastman School of Music (Hotel Statler); New England Conservatory of Music (University Club); Boston University Alumni (Hotel Statler). (Others to be announced.)

12:30 VISIT EXHIBITS.

AFTERNOON

2:30 MASSACHUSETTS RURAL SCHOOL MUSIC FESTIVAL (Ballroom, Hotel Statler). Sponsored by the State Department of Education, James G. Reardon, Commissioner; Planned and directed by Martina McDonald, Supervisor in Education, State Department.

Program (See Holiday Issue of the JOURNAL, page 49).

4:30 VISIT EXHIBITS.

EVENING

6:00 DINNER MEETINGS. American Institute of Normal Methods. (Hotel Lennox). Chairman: Charles E. Griffith, New York, New York. (Others to be announced).

8:00 EASTERN BAND, CHORUS AND ORCHESTRA CONCERT (Symphony Hall). Sponsored and organized by the New England Music Festival Association.

10:30 LOBBY SING.



Charles B. Righter
President, North Central
Music Educators Conference

North Central Conference

SEVENTH BIENNIAL MEETING

Detroit, Michigan, March 19-24



Condensed Program



Fowler Smith
Director of Music, Detroit
Public Schools and Wayne
University

Sunday, March 19—Morning

- 10:00 RADIO BROADCAST—Music and American Youth (Station WWJ Studio).
- 11:00 MEETING OF EXECUTIVE COMMITTEE, North Central Music Educators Conference.

Sunday, March 19—Afternoon

- 1:00 REGISTRATION (Ballroom Floor, Hotel Statler).
- 4:00 CHORAL VESPERS (Grand Ballroom, Hotel Statler). General Chairman: Arthur H. J. Searle, Detroit.

Sunday, March 19—Evening

- 8:00 FORD SUNDAY EVENING HOUR (Masonic Temple Auditorium).
- 10:30 LOBBY SING (Hotel Statler). General Chairman of Lobby Sings: Wendell Sanderson, Supervisor of Music, Findlay, Ohio.

Monday, March 20—Morning

- 7:30 REGISTRATION (Ballroom Floor, Hotel Statler).
- 8:00 EXHIBITS OPEN (Ballroom Floor, Hotel Statler).
- 9:00 FIRST GENERAL ASSEMBLY (Grand Ballroom, Hotel Statler).
Address: Dr. R. W. Fairchild, President Illinois State Normal University, Normal, Illinois.
- 10:30 CLINIC—VIOLIN. Director: Walter T. Poole, Detroit Symphony; Chairman: Gardner Shuler.
- 10:30 CLINIC—VOICE CLASSIFICATION. Director: Norman S. Park, Lorain, Ohio; Chairman: Trixie M. Moore, Holland, Michigan.
- 10:30 CLINIC—OBOE. Director: Dick P. W. Van Emmerik, Detroit Symphony; Chairman: Bert Carlson.
- 10:30 CLINIC—TROMBONE. Director: Gerhard Warms, Detroit Symphony; Chairman: Dewey Kalember.
- 10:30 MUSIC DEPARTMENT ADMINISTRATION. Chairman: J. Leon Ruddick, Cleveland, Ohio.
- 12:00 LUNCHEON: In-and-About Clubs and all Affiliated and Coöperating Organizations (Grand Ballroom, Hotel Statler). Host Organization: In-and-About Detroit Club. Adelaide Hart, President.

Monday, March 20—Afternoon

- 1:00 VISIT EXHIBITS.
- 1:30 CLINICS. Violin, Voice Classification, Oboe, Trombone continued from morning sessions.
- 3:15 CLINIC—THE HIGH SCHOOL ORCHESTRA. Director: Ralph Rush, Cleveland, Ohio; Chairman: Homer LaGassey.
- 3:15 TEACHER TRAINING. Chairman: Hazel B. Nohavec, University of Minnesota, Minneapolis, Minnesota.
- 3:15 CATHOLIC MUSIC. Chairman: Sister Alice Marie, O.S.U., Cleveland, Ohio.
- 3:15 COLLEGE AND UNIVERSITY BANDS. Chairman: Gerald R. Prescott, University of Minnesota, Minneapolis, Minnesota.
- 5:00 VISIT EXHIBITS.
- 6:00 DINNER MEETINGS.

Monday, March 20—Evening

- 8:15 MUSICAL PANTOMIME—"The Song of the City" (Masonic Temple Auditorium). Presented by the Detroit Public Schools, Fowler Smith, Director of Music Education.
- 10:30 LOBBY SING (Hotel Statler).

Tuesday, March 21—Morning

- 7:30 REGISTRATION (Ballroom Floor, Hotel Statler).
- 8:00 VISIT EXHIBITS.
- 9:00 SPECIAL LITURGICAL SERVICE (St. Aloysius Church).
- 9:00 CLINIC—VIOLONCELLO. Director: Georges Miquelle, Detroit Symphony; Chairman: Philbert Hargrave.
- 9:00 CLINIC—BASSOON. Director: Dall Fields, Chicago, Illinois; Chairman: Sam Barnett.
- 9:00 CLINIC—CORNET. Director: Ernest G. Lindemeyer, Director of Detroit Police Band, Detroit; Chairman: Robert Magor.
- 9:00 CLINIC—THE BOY VOICE. Director: Harry Seitz, Detroit, Michigan; Chairman: Donald Carpp, Lansing, Michigan.
- 10:30 COLLEGE AND UNIVERSITY CHORAL. Chairman: Olaf C. Christiansen, Oberlin College, Oberlin, Ohio.
- 10:30 COURSES OF STUDY AND SCHEDULES—ELEMENTARY, INTERMEDIATE AND JUNIOR HIGH SCHOOL. Chairman: Edith M. Keller, State Supervisor of Music, Columbus, Ohio.
- 10:30 INSTRUMENTAL ENSEMBLES. Chairman: George E. Waln, Oberlin, Ohio.
- 12:00 LUNCHEONS: National Music Camp; National School Band, Orchestra and Vocal Associations, Region 3.

Tuesday, March 21—Afternoon

- 1:00 CLINICS. Violoncello, Bassoon, Cornet, The Boy Voice continued from morning sessions.
- 2:30 SECOND GENERAL ASSEMBLY (Grand Ballroom, Hotel Statler).
Music: Anderson (Indiana) High School Choir, Ruth B. Hill, Conductor.
Address: Dr. Earl S. Harper, Director, School of Fine Arts, University of Iowa, Iowa City, Iowa.
Address: Joseph E. Maddy, Past President, Music Educators National Conference.
- 4:00 CLINIC—HIGH SCHOOL VOCAL. Director: Peter D. Tkach, Minneapolis, Minnesota; Chairman: Leroy Daniels, Flint, Michigan.
- 4:00 MUSIC IN THE ELEMENTARY GRADES. Chairman: Mayme E. Irons, Decatur, Illinois.
- 4:00 THEORETICAL SUBJECTS. Chairman: Louise E. Cuyler, University of Michigan, Ann Arbor, Michigan.
- 4:00 THE MARCHING BAND.
- 5:30 VISIT EXHIBITS.
- 6:00 DINNER MEETINGS.

Tuesday, March 21—Evening

- 8:00 CONCERT (Masonic Temple Auditorium). Chrysler Male Chorus, Tom Lewis, Conductor, and Wayne University Band, Graham T. Overgard, Conductor.
- 10:30 LOBBY SING (Hotel Statler).

Wednesday, March 22—Morning

- 8:00 VISIT EXHIBITS.
- 9:00 THIRD GENERAL ASSEMBLY (Grand Ballroom, Hotel Statler).
Music: Baldwin-Wallace Choir, Cecil W. Munk, Conductor.
Address: Lilla Belle Pitts, Teachers College, Columbia University, New York City.
- 10:30 CLINIC—STRING BASS. Director: Harry F. Clarke, Cleveland, Ohio; Chairman: Warren Ketcham, Melvindale, Michigan.
- 10:30 CLINIC—CLARINET. Director: Marius Fossenkemper, Detroit Symphony; Chairman: Paul Weiland.
- 10:30 CLINIC—BARITONE. Director: Leonard Falcone, East Lansing, Michigan; Chairman: Theodore Armstrong.
- 10:30 CLINIC—TUBA. Director: William V. Webster, Detroit Symphony; Chairman: Emerson A. Ballmer.
- 10:30 CLINIC—VOCAL MUSIC IN THE GRADES. Chairman: Donald D. Armstrong, Grand Rapids, Michigan.
- 12:00 LUNCHEON MEETINGS.

Wednesday, March 22—Afternoon

- 1:00 VISIT EXHIBITS.
- 1:30 CLINICS. String Bass, Clarinet, Baritone, Tuba continued from morning sessions.
- 3:15 CLINIC—THE HIGH SCHOOL BAND. Director: Louis Blaha, Cicero, Illinois; Chairman: Mac E. Carr.
- 3:15 OPERETTA PRODUCTION. Chairman: Kenneth R. Umfleet, Knox College, Galesburg, Illinois.
- 3:15 RESEARCH IN MUSIC. Chairman: Arnold M. Small, State University of Iowa, Iowa City, Iowa.
- 3:15 THE RADIO IN MUSIC EDUCATION. Chairman: Joseph E. Maddy, University of Michigan, Ann Arbor, Michigan.
- 5:30 VISIT EXHIBITS.
- 6:00 DINNER MEETINGS.

Wednesday, March 22—Evening

- 8:20 CONCERT: Nino Martini, Tenor (Masonic Temple Auditorium).
(Note: By special arrangements a limited number of tickets have been made available to Conference members at the regular scale of prices.)
- 9:00 OLD TYME GLAMOUR (Grand Ballroom, Hotel Statler). The Detroit Hospitality Committee, Julia McCarthy, Chairman, has arranged an informal program of old-fashioned dancing and novelties for the entertainment of Conference members.
- 11:30 LOBBY SING (Hotel Statler).

Thursday, March 23—Morning

- 8:00 VISIT EXHIBITS.
- 8:00 SECTION REHEARSALS (closed). Michigan All-State Band and Orchestra.
- 9:00 CLINIC—PERCUSSION. Director: Leon Knapp, Grand Rapids, Michigan; Chairman: Eldon Scott.
- 9:00 CLINIC—FRENCH HORN. Director: Francis Hellstein, Detroit Symphony; Chairman: Preston Wells.

- 9:00 CLINIC—FLUTE. Director: Rex Elton Fair, Chicago, Illinois; Chairman: Elmer Fetherston.
- 9:00 CLINIC—MECHANICAL AIDS AND PRE-BAND INSTRUMENTS. Director: Glen J. Ford, Joliet, Illinois; Chairman: Mark DeLeonard.
- 10:30 PIANO CLASS TEACHING. Chairman: Harriette Kisch, Northwestern University, Evanston, Illinois.
- 10:30 ORGANIZATION PROBLEMS IN INSTRUMENTAL MUSIC. Chairman: Bernard Nevin, Lincoln, Nebraska.
- 10:30 HIGH SCHOOL CHORAL. Chairman: Harold H. Tallman, Wayne University, Detroit, Michigan.
- 12:00 LUNCHEON MEETINGS.

Thursday, March 23—Afternoon

- 1:00 CLINICS. Percussion, French Horn, Flute, Mechanical Aids and Pre-Band Instruments continued from morning sessions.
- 1:00 REHEARSAL. Michigan All-State Band.
- 1:00 REHEARSAL. Michigan All-State Orchestra.
- 2:30 FOURTH GENERAL ASSEMBLY (Grand Ballroom, Hotel Statler).
Music: Detroit All-City Junior Orchestra, William Engle, Conductor.
Address: Edward Howard Griggs, Brooklyn Institute of Arts and Sciences.
Music: University of Michigan Men's Glee Club, David Mattern, Conductor.
- 3:30 BUSINESS MEETING (Grand Ballroom, Hotel Statler).
Election of Officers.
- 4:00 CLINIC—JUNIOR HIGH SCHOOL VOCAL. Chairman: Warren A. Ketcham, Melvindale, Michigan.
- 4:00 COMPETITION-FESTIVALS AND ADJUDICATION. Chairman: Arthur L. Williams, Oberlin College, Oberlin, Ohio.
- 4:00 MUSIC FOR EXCEPTIONAL AND HANDICAPPED CHILDREN. Chairman: Edgar B. Gordon, University of Wisconsin, Madison, Wisconsin.
- 5:30 VISIT EXHIBITS.

Thursday, March 23—Evening

- 7:00 BIENNIAL BANQUET (Grand Ballroom, Hotel Statler).
Chairman: Gertrude Fleming, Detroit.
- 10:30 LOBBY SING (Hotel Statler).

Friday, March 24—Morning

- 8:00 VISIT EXHIBITS.
- 9:00 FIFTH GENERAL ASSEMBLY (Grand Ballroom, Hotel Statler).
Music: Elkhart High School Band, Elkhart, Indiana, David W. Hughes, Director.
Address: Louis Woodson Curtis, President, Music Educators National Conference.
Music: Wayne University A Cappella Choir, Harold H. Tallman, Conductor.
- 9:00 MICHIGAN CHORAL FESTIVAL. This feature of the Conference is under the sponsorship of the Michigan School Choral Association, Franklyn S. Weddle, President. Sessions of the Choral Festival will continue throughout Friday.



MICHIGAN ALL-STATE HIGH SCHOOL ORCHESTRA
Organized for the North Central Conference by the Michigan School Band and Orchestra Association.



MICHIGAN ALL-STATE HIGH SCHOOL BAND

Organized for the North Central Conference by the Michigan School Band and Orchestra Association.

- 9:00 REHEARSAL. Michigan All-State Band.
 9:00 REHEARSAL. Michigan All-State Orchestra.
 10:00 ADJOURNED BUSINESS MEETING (Grand Ballroom, Hotel Statler).
 10:30 COMMUNITY MUSIC. Chairman: William W. Norton, Flint, Michigan.
 10:30 JUNIOR HIGH SCHOOL MUSIC. Chairman: Ida E. MacLean, Superior, Wisconsin.
 10:30 MUSIC ROOMS AND EQUIPMENT. Chairman: Paul C. Dawson, Council Bluffs, Iowa.
 12:00 LUNCHEON MEETINGS.

Friday, March 24—Afternoon

- 1:00 MICHIGAN CHORAL FESTIVAL.
 1:00 REHEARSAL. Michigan All-State Band.
 2:30 REHEARSAL.
 3:15 CLINIC—BEGINNING INSTRUMENTAL CLASSES. Michigan All-State Orchestra. Director: David Hughes, Elkhart, Indiana; Chairman: Orvis Lawrence.
 3:30 COURSES OF STUDY AND SCHEDULES—High School, College and University. Chairman: Earl V. Moore, University of Michigan, Ann Arbor, Michigan.
 4:30 REHEARSAL (closed). Michigan All-State Band and Orchestra, and Michigan Festival Chorus.
 4:30 VISIT EXHIBITS.

Friday, March 24—Evening

- 8:00 Michigan Night Concert (Masonic Temple Auditorium). Sponsored and organized by the Michigan School Band and Orchestra Association, King Stacy, President, and the Michigan School Vocal Association, Franklyn S. Weddle, President. Festival Committee: King Stacy, General Chairman; Paul Rainier, Vice-Chairman (Orchestra); Paul Tammi, Merwyn Mitchell, W. H. Bloch, G. Shuler; Dale Harris, Vice-Chairman (Band); W. R. Champion, Mac Carr, Cleo Fox, A. W. Berndt; Roy Miller, Vice-Chairman (Clinics); E. S. Fetherston, Dewey Kalember, Eugene Heeter, Robert Magor. Franklyn S. Weddle (Chorus Chairman).

PROGRAM

ALL-STATE ORCHESTRA

Guest Conductor—George Dasch

Fifth Symphony (First movement).....Tchaikowsky
 Adagio from L'Arlesienne Suite.....Bizet-Dasch
 Die Fledermaus Overture.....Strauss

ALL-STATE CHORUS

Adoramus TePalestrina
 Emitte Spiritum Tuum.....Schuetky
 The Ash Grove.....arr. by Jacobs
 Music of Life.....Cain
 Jesu, Joy of Man's Desiring.....J. S. Bach
 With Orchestral accompaniment.

ALL-STATE BAND

Guest Conductor—Graham Overgard

Phedre OvertureMassenet
 Mood MauveHowland
 Semper FidelisSouza

Guest Conductor—William Revelli

Elsa's Procession to the Cathedral.....Wagner
 Procession of Nobles.....Rimsky-Korsakof
 Frescoes Suite (movement 2-3).....Woods

- 10:30 LOBBY SING (Hotel Statler).

ON this and the adjoining page are shown photographs of the Michigan All-State Band and Orchestra organized for the North Central Music Educators Conference by the Michigan School Band and Orchestra Association. The two pictures were made at the time of the first rehearsals, held in Ann Arbor during the Christmas holidays. Music students from forty-two Michigan cities and towns, who were selected after extensive district try-outs, are represented in the enrollment of the two organizations as follows: Detroit, Kalamazoo, Pontiac, Adrian, Holland, Dearborn, Hamtramck, Tecumseh, Ann Arbor, Davison, Forsdon, Flint, Benton Harbor, Morenci, Lapeer, Ludington, North Branch, Three Rivers, East Lansing, Saginaw, Grand Rapids, Jackson, Birmingham, Hartland, Sturgis, River Rouge, Highland Park, Lansing, Milford, Wixom, Hillsdale, Eaton Rapids, Monroe, Walled Lake, Clinton, Waldron, South Branch, Berkley, Halloway, Jerome, Holly, Mio.

The list of instrumental clinics to be held in connection with the North Central Conference program is given below.

Calendar of Instrumental Clinics

Sponsored and organized by Michigan School Band and Orchestra Association—King Stacy, (President)

Chairman—Roy Miller

Monday, March 20

Violin. Conductor: Walter T. Poole, Detroit Symphony Orchestra.
 Oboe. Conductor: Dirk P. W. Van Emmerik, Detroit Symphony Orchestra.
 Trombone. Conductor: Gerhard Warms, Detroit Symphony Orchestra.
 High School Orchestra. Conductor: Ralph E. Rush, Cleveland, Ohio.

Tuesday, March 21

Cello. Conductor: Georges Miquelle, Detroit Symphony Orchestra.
 Bassoon. Conductor: Dall Fields, Chicago, Illinois.
 Cornet. Conductor: Ernest G. Lindemeyer, Detroit, Mich.

Wednesday, March 22

String Bass. Conductor: Harry F. Clarke, Cleveland, Ohio.
 Clarinet. Conductor: Marius Fossenkemper, Detroit Symphony Orchestra.
 Tuba. Conductor: William V. Webster, Detroit Symphony Orchestra.
 Baritone. Conductor: Leonard Falcone, Michigan State College, East Lansing.
 High School Band. Conductor: Louis Blaha, Cicero, Illinois.

Thursday, March 23

Percussion. Conductor: Leon Knapp, Grand Rapids, Michigan.
 Horn. Conductor: Francis Hellstein, Detroit Symphony Orchestra.
 Flute. Conductor: Rex Elton Fair, Chicago, Illinois.
 Pre-Instruments. Conductor: Glen J. Ford, Joliet, Illinois.
 Elementary Instrument Classes. Conductor: David Hughes, Elkhart, Indiana.

Vocal Clinics

Under the auspices of the Michigan School Vocal Association, Franklyn S. Weddle, President, vocal clinics are scheduled as follows:

Monday, March 20

Voice Classification. Director: Norman S. Park, Lorain, Ohio. Arabian Room, Tuller Hotel.

Tuesday, March 21

The Boy Voice. Director: Harry Seitz, Detroit, Michigan. Ballroom, Hotel Statler.

High School Vocal. Director: Peter D. Tkach, Minneapolis, Minnesota. Ballroom, Hotel Statler.

Wednesday, March 22

Vocal Music in the Grades (Group Clinic). Chairman: Donald D. Armstrong, Grand Rapids, Michigan. Arabian Room, Tuller Hotel.

Thursday, March 23

Junior High School Vocal (Group Clinic). Chairman: Warren A. Ketcham, Melvindale, Michigan.



Frank Cody
Superintendent of Schools, Detroit
President, Wayne University



Warren Bow
Assistant Supt. of Schools
Detroit



Clara Ellen Starr
Supervisor, Intermediate School
Music, Detroit



Herman Browe
Assistant Supt. of Schools
Detroit

Detroit Night at the North Central Conference

PLEASE consider this an invitation addressed to all members of the North Central Conference to attend a "first night" performance of "The Song of the City" on Monday evening, March 20, at the Masonic Temple Auditorium. This is a musical pantomime setting forth the colorful early history of Detroit and her experiences under the French, English and American flags; the story of Fort Pontchartrain, which played an important role in the development of the entire Northwest Territory; the period of transition from a quiet rural village to a great, bustling city; and the problems incident to the phenomenal growth and development of industrial "Detroit the Dynamic."

This performance will be the culmination of what is proving to be an interesting project in integration. Since all art mirrors the society which creates it, all of the expressive arts are inevitably involved in this undertaking. The murals of Gari Melchers, a Detroit artist, which adorn the walls of Delivery Hall in the public library, will be faithfully reproduced with living characters. These murals, with their glowing primary colors, bring forcibly out of the past the era when nature was practically undisturbed in the region of the Great Lakes, and adventurous pioneers were making in the forest the beginnings of ordered and conventional life. Appropriate incidental music will make its contribution to the atmosphere of each succeeding epoch in the city's development. "Michigana," an orchestral suite by Abram Ray Tyler, a Detroit organist and composer of note, is the musical counterpart of the Melchers' murals. Poetry and pantomime will feature largely throughout this presentation. The dance, the oldest of all art expression, and the first to be employed by man in his attempts to express his feelings and emotions, will portray the mood of each era. The social science department will assist in checking data for historical accuracy and in summarizing the contributions made to the cultural development of the city by the peoples of other lands and nations who have made Detroit their adopted home. The evening will end on a high note of pride in past achievement, and faith and courage for the future expressed through singing by a chorus of high school students.

But what is the educational significance of this project? Do

the educational values justify the undertaking? We think so!

When the Ordinance of 1787 was drafted, that remarkable code which outlined the governmental policies and procedures for the Northwest Territory out of which was carved the State of Michigan, there was embodied within the Ordinance a challenge to educators of all times in the statement, "Religion, Morality and Knowledge being necessary to good government and the happiness of mankind, schools and the means of education shall forever be encouraged." Since the chief objective of education is the integration of the individual boy and girl, a balanced, many-sided experience must be provided. "What people need in the business of their lives is a keener awareness of the claim and meaning of beauty. . . . Children need a balanced aesthetic ration, containing music, to be sure, but containing other art elements as well." The "Song of the City" is an attempt to meet these needs for the boys and girls of Detroit. The time and effort will be well spent if out of the project will emerge certain definite educational values. Let us enumerate some of the results already apparent:

(1) An appreciation on the part of boys and girls that the several expressive arts are but different ways of saying the same thing; that an intimate cause and effect relationship exists between every human experience; and that all aspects of cultural, social and economic life develop along parallel lines.

(2) A justifiable pride in the achievement of local artists and workers in all fields, and a wider knowledge of their individual contributions.

(3) An increased realization and appreciation of the contributions from other cultures brought here by the "Gift Bearers," our foreign-born citizens.

It seems not too much to hope that the study of the printed record of the sturdy self-reliant trail breakers, who cleared the land and laid the foundations of our city, will in some degree stimulate the individual to break his own trail, and to go forward with undaunted courage in the clear light of honor and truth.

—CLARA ELLEN STARR

¹ Mursell, James—"Enrichment of Elementary School Music Through Integration" M. E. N. C. Yearbook, 1938, page 356.

Detroit Hotels

THIS alphabetical list gives the names and addresses of metropolitan Detroit hotels supplied by the Detroit Convention and Tourist Bureau. Only the minimum listed rates for single and double occupancy are given here. All prices are for rooms with bath unless indicated otherwise (* indicates without bath).

	Single	Double
Abington, 700 Seward.....	\$3.00	\$4.00
Barlum, Cadillac Square and Bates.....	2.00	3.00
Belcrest, 5440 Cass.....	3.00	4.00
Book-Cadillac, Washington Blvd.....	3.00	5.00
Briggs, 114 W. Adams.....	2.00	3.00
Detroit-Leland, Cass at Bagley.....	2.50	4.00
Detroit, 2560 Woodward.....	2.00	3.00
Field, 445 Field.....	2.00	3.00
Fort Shelby, Lafayette at First.....	2.50	4.00
Fort Wayne, 408 Temple (twin bedded).....	2.00	*3.50
Grant, 2931 John R. at Edmund Pl.....	1.50	2.00

	Single	Double
Lee Plaza, 2240 W. Grand Blvd.....	\$3.00	\$5.00
Lexington, 2970 W. Grand Blvd.....	2.00	3.50
Madison-Lenox, Madison and John R.....	1.75	2.75
Norton, Jefferson at Griswold.....	2.00	3.00
Norton Palmer, Windsor, Canada (6 minutes from downtown Detroit).....	2.50	3.50
Palmetto, John R. and Hancock.....	3.00	5.00
Prenford, 11626 Woodward.....	*1.50	*2.00
Prince Edward Hotel, Windsor, Canada (3 minutes from downtown Detroit).....	2.50	5.00
Priscilla Inn, 2619 Cass (residence club for women).....	*1.00	
Rex, 120 W. Montcalm.....	2.00	3.00
Seville, 3160 Second Blvd.....	2.00	3.00
Statler, Grand Circus Park.....	2.50	4.50
Tuller, Park at Adams.....	2.00	3.50
Wardell, Kirby at Woodward.....	3.00	5.00
Webster Hall, 111 Putnam.....	2.00	3.00
Whittier, 400 Burns Drive.....	4.00	6.00
Wolverine, Witherell at Elizabeth.....	2.00	3.00



Louis G. Wersen
President, Northwest Music
Educators Conference

Northwest Conference

SIXTH BIENNIAL MEETING

Tacoma, Washington

March 29—April 1



Howard R. Goold
Superintendent of Schools
Tacoma

TACOMA is happy to have been selected as the host city for the 1939 Northwest Music Educators Conference on March 29-April 1. We wish to extend our greetings to all administrators and music teachers of the area and to urge that you accept our hospitality in large numbers. Our greeting and invitation is also extended to the many school musicians who will be selected to participate in the All-Northwest band, orchestra, and chorus, as well as to those parents and friends who may accompany them. Nor would we overlook a word of welcome to musical organizations and music lovers who may be attracted to the city by the Conference.

We hope the visit will yield you as great happiness as anticipation of your coming affords us.

Sincerely,

HOWARD R. GOOLD, *Superintendent*
Tacoma Public Schools.

The president and executive committee cordially invite all educators in the Northwest to the Sixth Biennial meeting of the Northwest Music Educators Conference.

The program presents a panorama of music education from the first grade through college, based on the assumption that, as music educators, we should have a picture of the entire field of music education rather than a "pigeon hole" concept. This point of view suggests the Convention Theme, "Education Through Music."

We are happy to present a fine array of concert ensembles, directors and speakers.

Only a few of the many fine features are listed in the following paragraphs.

Program Features. The University of Washington Concert Band under the direction of Walter C. Welke will present a concert on the opening session of our Conference. Rex Underwood and his outstanding University of Oregon Symphony Orchestra are scheduled to play on one of the general assembly programs. You will have an opportunity to hear the following choirs: Bellingham Western Washington College of Education, Ellensburg Central College of Education, University of Washington, College of Puget Sound, Pacific Lutheran College, Grant High, Portland, Seattle High, Seattle. LaGrande, Oregon, is sending their thrilling girls' chorus. Vocal and instrumental ensembles are coming from Billings, Anaconda and Missoula, Montana; Eugene, Oregon; Port Angeles, Pullman and Seattle, Washington. Victoria, British Columbia, is sending an elementary chorus and their Cathedral Choir.

Visiting high school bands will parade and present marching maneuvers in the Tacoma Stadium on Saturday, the closing day of the Convention.

Question Box Clinics. A new plan of clinics is being used this year. Speakers and directors appearing on programs during the day will conduct special clinics from five to six o'clock. The clinic discussion will be based on questions deposited in the Question Box after each general assembly. This plan will afford a more intensive and specialized treatment of problems confronting Conference members.

Viola Recital. Vladimir Bakaleinikoff is one of the greatest contemporary viola artists. We are indeed fortunate to present such an inspirational musical offering.

Tacoma Night. The music department of the Tacoma schools will present an evening of music under the direction of Louis G. Wersen, music supervisor, on Wednesday, March 29. The popular children's opera "Hansel and Gretel" is to be enacted by the elementary school pupils. Junior and senior high pupils will offer an Easter pageant.

Banquet. Thursday evening has been set aside for our Conference banquet. Special music and interesting speakers are promised for this occasion. Following the banquet the evening will be devoted to dancing, popular games and cards for the Culbertson fans.

Conference Orchestra and Chorus. One of the big events of the Convention will occur on Friday night at the Jason Lee Auditorium, when the Conference orchestra and chorus will present their concert.

Conference Band and Visiting Choirs. A joint concert of the Conference band and visiting college and high school choirs will bring the convention to a close on Saturday evening, April 1.

Louis Woodson Curtis. The President of the Music Educators National Conference will be with us during the entire session. You will all want to meet our new prexy, and hear his plans for the 1940 National Convention which we hope will be held on the West Coast.

Hazel Gertrude Kinsella. Miss Kinsella, music department, University of Nebraska, is widely known for her books on music appreciation. She will lecture on music appreciation in the elementary and junior high schools, and give a class piano demonstration.

Detailed Programs will be mailed to all music educators in the Northwest by March 1. Several interesting plans are being perfected which will add interest to the program.

Official Hotel

Winthrop Hotel Headquarters. Conference registration will open Tuesday afternoon, on the lobby floor of the hotel. It will be well to take care of this matter early as no one will be admitted to rehearsals, general meetings, or concerts without his badge. If it is not possible for you to register Tuesday afternoon, the desk will be open at seven o'clock Wednesday morning; rehearsals start at eight o'clock. The Winthrop Hotel is known for its fine service and courtesy and is well equipped for taking care of our Conference activities. It will be advisable to make reservations early.

Pacific Coast Broadcasts

Walter C. Welke, Radio chairman, has just released the tentative broadcast schedule for the spring series of the Pacific Coast Music and American Youth Broadcasts. Starting February 25 and continuing through March 25, the National Broadcasting Company will present on successive Saturdays, 6:00 to 6:30 p.m., P.C.T., outstanding school choral and instrumental groups from the Northwest and California Western Conferences. Remember to listen for these broadcasts and tell your pupils and friends. A mailing concerning the broadcasts will be made in February to all Northwest music educators. Please post the announcement on your bulletin board.

LOUIS G. WERSEN, *President.*

NORTHWEST CONFERENCE—CONDENSED PROGRAM SCHEDULE

TUESDAY, MARCH 28

Afternoon 4:30 Registration. 5:00 Dinner Meeting of Executive Board.
Evening 7:00 Meetings: Instrumental Affairs Committee. Vocal Affairs Committee.

WEDNESDAY, MARCH 29

Morning 7:00 Registration. 8:00 Rehearsal: Northwest Band, Chorus, Orchestra. 10:00 First General Assembly. 11:45 Business Meeting.
Mid-Day Exhibits. Luncheon Meeting—Experimental Projects in Music Education.
Afternoon 2:30 Second General Assembly. Topic: Elementary School Music. 4:30 Question Box. Clinics.
Evening 6:30 Dinner Meetings—State Associations. 8:00 Tacoma Night: Hansel and Gretel, Easter Pageant. 10:30 Lobby Sing.

THURSDAY, MARCH 30

Morning 8:00 Visit Exhibits. 8:30 Open Rehearsals: Band, Chorus, Orchestra. 9:30 Third General Assembly. Panel: "Need for Better Understanding between Music Educators in Public and Private Fields." 11:00 Business Meeting. 11:30 Viola Recital—Vladimir Bakaleinikoff.
Mid-Day Exhibits. Luncheon Meeting: Region One. N. S. B. O. & V. Assn.
Afternoon 2:30 Fourth General Assembly. Topic: Junior High School Music. 5:00 Question Box. Clinics.
Evening 7:00 Conference Banquet. 10:00 Lobby Sing. 10:30 Dance.

FRIDAY, MARCH 31

Morning 8:00 Exhibits. 8:30 Visitation in the Tacoma elementary, junior and senior high schools.
Mid-Day Exhibits. Luncheon Meeting. Radio Symposium.
Afternoon 1:00 Open Rehearsals: Conference Band, Orchestra, Chorus. 2:30 Fifth General Assembly. Topic: Senior High School Music. 5:00 Question Box. Clinics.
Evening 6:00 College and Organizations Dinners. 8:15 Concert: Northwest Conference Orchestra and Chorus. 10:30 Lobby Sing. 11:00 Buffet Supper—Phi Mu Alpha.

SATURDAY, APRIL 1

Morning 8:00 Clinics. 9:00 Sixth General Assembly—Topic: Ensemble Music. 11:00 Parade—Visiting Marching Bands. 12:00 Marching Demonstrations—Tacoma Stadium.
Mid-Day Exhibits. Luncheons.
Afternoon 3:00 Closing General Assembly. Topic: College Music. 5:00 Question Box. Clinics.
Evening 8:15 Concert Northwest Conference Band and Choir Festival; Visiting High School and College Choirs. 10:30 Lobby Sing.

This shows the tentative program for the 1939 Northwest Conference. The detailed program will appear in the next issue of the JOURNAL. Exhibits under the auspices of the Music Education Exhibitors Association will open Wednesday morning at the Winthrop Hotel (Junior Ballroom) and will be open continuously from 8:00 A. M. until 6:00 P. M. each day.

OFFICIAL HOTEL—THE WINTHROP



Mort J. Downing
Directing Chairman
Northwest Music Educ. Conf.



Howard W. Doye
Chairman, Committee on
Instrumental Affairs



Herbert T. Norris
Chairman, Committee on
Vocal Affairs



Ethel M. Henson
Member of
Board of Directors

Committee on Instrumental and Vocal Affairs

Because of the great distances involved, the work of these committees must be done through correspondence. Selection of directors, business managers and programs for the Northwest High School Band, Orchestra and Chorus has been completed. The work of choosing committees to work with the band, orchestra and chorus at the conference is now in progress and will be completed about March 1. A comprehensive mailing list of the Northwest has been sent to the National Office and one application blank for membership in the band, orchestra and chorus has been mailed to approximately 1200 high schools. Already applications have begun to arrive, as well as requests for more blanks. Interest seems to have increased tremendously in these organizations, inasmuch as we are receiving requests from many schools which have not previously enrolled students.

Members of the Instrumental Affairs Committee: Howard W. Deye, Portland, Oregon, chairman; H. L. Fawson, Pocatello, Idaho; Loren Christensen, Caldwell, Idaho; J. E. Clavadetscher, Billings, Montana; Thelma Forster, Malta, Montana; Douglas Orme, Eugene, Oregon; Harry L. Beard, Corvallis, Oregon; Frank Anarde, Tacoma, Washington; Raymond Howell, Everett, Washington.

Members of the Vocal Affairs Committee: Herbert T. Norris, Pullman, Washington, chairman; Archie N. Jones, Moscow, Idaho; K. Boyd Remley, Nampa, Idaho; Ellen Rein, Big Timber, Montana; Minerva Bennett, Helena, Montana; Jean Acorn, Portland, Oregon; Irene Moore, Lebanon, Oregon; Harriet Charlton, Seattle, Washington; Blanche Hill Swenson, Spokane, Washington.

Directors and Managers

Band: Director—Arthur S. Haynes, Bandmaster, 7th U. S. Infantry Band, Vancouver, Washington; Manager—H. E. Hamper, Director of Instrumental Music, Anaconda, Montana.

Orchestra: Director—Vladimir Bakaleinikoff, Hollywood, California; Manager—Raymond Howell, Director of Instrumental Music, Everett, Washington.

Chorus: Director—S. Earle Blakeslee, Ontario, California; Manager—Blanche Hill Swenson, Spokane, Washington.

The Directors

Dr. Bakaleinikoff, one of the greatest modern viola players, graduated on violin from the Imperial Conservatory in Moscow, Russia. After a brilliant career in Europe, he came to this country.

About 1925 Dr. Bakaleinikoff was engaged as solo viola and assistant conductor of the Cincinnati Symphony Orchestra and Professor of Music at the Cincinnati Conservatory of Music. Recently he has made his headquarters in Hollywood, California.

Dr. Bakaleinikoff has had a great deal of successful experience with school musicians in various parts of the country, and both students and Conference members will profit through working with him.

Mr. Haynes has been active during the past ten years as adjudicator in Oregon, Washington, and California. His contact with school musicians qualifies him well for the task of directing the Northwest High School Band.

Mr. Haynes has studied at the Royal Academy of Music in London, and was for four years solo cornet in the Band of His Majesty's Irish Guards. During the World War Mr. Haynes organized and directed Pershing's Own Band. He is a graduate of the Army Music School, the Army Bandmaster's School, and the Institute of Musical Art at Juilliard. School band directors of the Northwest are looking forward with considerable pleasure to Mr. Haynes' work with the Northwest Band.

Mr. Blakeslee, director of the Northwest Chorus, is president of the California-Western Conference. For twenty-one years Mr. Blakeslee has served as chairman of music at the Chaffey Junior College, Ontario, California, following six years on the faculty of Pomona College. He is the director of the First Methodist Church Choir in Los Angeles, conducted an all-conference chorus of 450 voices at the California-Western Conference several years ago, was general director of the Los Angeles Coliseum Easter Sunrise Service, director of the United Methodist chorus of Southern California as well as the chorus for the United Churches of Southern California, was guest conductor of a chorus of 250 at the San Joaquin Valley Music Festival of high schools. The Chaffey Junior College Choir of which Mr. Blakeslee is conductor has appeared in a series of weekly broadcasts over a leading Pacific Coast network for the past two years. During the summer of 1938, Mr. Blakeslee conducted the State College of Washington Summer Session Chorus.

Two operas, many songs and choral works, and one tone poem for full orchestra are among Mr. Blakeslee's accomplishments as a composer.

HOWARD DEYE, *Chairman*, Committee on Instrumental Affairs

HERBERT T. NORRIS, *Chairman*, Committee on Vocal Affairs

Programs

ALL CONFERENCE BAND

Fanfare—Haynes

March of the Pioneers—Colby [Gamble Hinged]

Libussa Overture—Smetana [Carl Fischer, No. J381]

Choral, the Doxology—Haynes

The Dance, from "Scenes Napolitaines"—Massenet [Carl Fischer, No. J205]

Vanished Army—Alford [Boosey, Hawkes, Belwin]

The Great Gate of Kiev, from "Pictures at an Exhibition"—Moussorgsky [Carl Fischer, No. J356]

University Grand March—Goldman [Carl Fischer]

Mardi Gras from "Mississippi Suite"—Grofe [Feist]

El Abanico—March—A. Janoloyes [Boosey, Hawkes, Belwin]

ALL CONFERENCE ORCHESTRA

Overture to "Oedipus in Colonus"—Sacchini-Franko [G. Schirmer, Miscellany No. 159]

Adagio and Allegro Con Brio—Beethoven—Bakaleinikoff and Rosen [Belwin, Inc.]

Dance Macabre—Saint-Saens [Carl Fischer, No. T391]

Walther's Prize Song—Wagner (Scored by Alfred Hertz) [Carl Fischer, No. AE20]

Finlandia—Sibelius (Arr. by Henry Sopkin) [Carl Fischer, No. AE22]

ALL CONFERENCE CHORUS

Tenebrae Factae Sunt—Palestrina [E. C. Schirmer, No. 361]

When Allen-a-Dale Went Hunting—DePearsall [Witmark, No. 2607]

The Peasant and the Oxen (Arr. by Smith-Aschenbrenner) [Carl Fischer, No. 4595]

Jesu, Priceless Treasure—Bach [Ditson, No. 14424]

The Music of Life—Cain [G. Schirmer, No. 7759]

Sinner, Please Don't Let This Harvest Pass—Montague [Witmark, No. 2915]

Madam Jeanette—Murray [Paterson, No. 1542]

With the Dawn—Rubenstein-Aschenbrenner [Carl Fischer, No. 4643]

Troika (Arr. by Aschenbrenner) [Carl Fischer, No. 622]

Phillis—Brahms [Witmark, No. 2630]

IMPORTANT INFORMATION

Convention Housing. Delegates to the Tacoma Northwest Music Educators Conference will have the following accommodations to choose from. Reservations and verifications are to be made direct to hotels. All hotels listed are centrally located.

Winthrop Hotel (Convention Headquarters). Single room: \$3.00, 3.50, 4.00 and 5.00 per day; Double bed (two persons): \$4.00, 5.00, 6.00 and 7.00 per day; Two rooms (with bath between)—4 persons, twin beds, \$8.00 per day (baths included in all rooms).

Tacoma Hotel. Single room without bath: \$1.50 per day; Double bed (two persons, without bath) \$2.50 per day; Single room, with bath, \$2.00 per day; Double bed (two persons, with bath) \$3.00 per day.

Olympus Hotel. Court (single room without bath) \$1.25 per day; Court (double bed, two persons, without bath) \$1.75 per day; Outside (single room, without bath) \$1.50 per day; Outside (double bed, two persons without bath) \$2.00 per day; Single room (with bath) \$2.25 per day; Double bed (two persons, with bath) \$3.00 per day; Suite for 4 persons (with bath) \$5.00 per day; Suite for 6 persons (with bath between rooms) \$6.00 and \$7.50 per day.

Park Hotel (Limited number of accommodations). Single room (without bath) \$1.00 per day; Double bed (without bath) \$1.50 per day; Single (with bath) \$2.00 per day; Double bed (with bath) \$2.50 per day; Suite for 4 persons with double beds and bath \$4.50; Suite for 6 persons with double beds and bath \$6.00.

If further information is desired regarding accommodations please write to housing chairman, Mrs. H. J. Rinker, 1006 So. Cedar, Tacoma, Washington.



1939 Tacoma Convention Committee: General Chairman—Howard R. Gould, Superintendent of Schools; Vice Chairman—Louis G. Wersen, Music Supervisor; Directing Chairman—Mort J. Downing, Assistant Supt. of Schools; Auditoriums and Halls—Frank B. Kepner, Principal, Jason Lee Junior High; Breakfasts, Luncheons, Dinners, Banquet—Anna L. Post, Home Economics Supervisor; Courtesy Cars—Charles T. Miller, Head, Industrial Arts; Hospitality—Betty Harding, Gault Junior High; Housing—Mrs. Fred Pfau, Tacoma Council of Parent-Teacher Associations; Marching Bands Demonstration—R. C. Fussell, Stadium High; Membership and Ticket Sales—Mrs. Margaret R. Goheen, Lincoln High; Parking—John A. Arnold, Principal, Fern Hill School; Printing of Program and Tickets—John O. Peterson, Penmanship Supervisor; Publicity—Roosevelt Basler, Curriculum Improvement Director; Stage and Properties—Robert H. Hager, Physical Education Supervisor; Student Rehearsals—N. Walter Anderberg, Gray Junior High; Tacoma Night Coordinating Chairman—Clayton Johnson, Stadium High; Ushers and Guards—Howard M. Carr, Vice Principal, Stadium High.

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The tone is unusually deep and resonant. The action has a responsiveness you would not expect to get in anything less than a Grand Piano. The quality of construction is very high.

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Vocal Score
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SPECIAL NOTICE!

We are happy to announce that we have acquired Charles Ross Chaney's fascinating **MELINKA OF ASTRAKHAN**, a Russian Operetta in two acts for mixed voices. Copies of the vocal score, stage guide and orchestration are now available under our famous slogan—"Willis operettas—every performance a success". Coupled with Mr. Chaney's famous **BELLE OF BARCELONA** and **SAILOR MAIDS**, directors of amateur entertainment have a fine variety to choose from.

Other Popular Operettas

A JACK AND JILL VALENTINE Frizzelle.....	.60
ABE LINCOLN Dorey-Treharne.....	.75
THE FOUNTAIN OF YOUTH Brown.....	1.25
DUSKY CLOUDS Nohavec-Lippman.....	1.00
WASHINGTON'S BIRTHDAY Loring.....	.60
WHEN BETSY ROSS MADE OLD GLORY Wallace.....	.60

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S. Earle Blakeslee
President, California-Western
Music Educators Conference

California-Western Conference

FOURTEENTH MEETING
(Fifth Biennial)

Long Beach, California
April 2-5



Gertrude J. Fisher
Supervisor of Music
Long Beach

THE EXECUTIVE Committee of the California-Western Conference announces the following program for the Long Beach meeting in April. Some of the arrangements are still being formulated and therefore the program given in this issue is incomplete in some respects. Final announcements will be made in the next JOURNAL.

Saturday, April 1—Evening

8:00 GALA PRE-CONVENTION CONCERT by Los Angeles Philharmonic Orchestra (Los Angeles Philharmonic Auditorium). Concert dedicated to the California-Western Music Educators Conference. Otto Klemperer, conductor; Joseph Achron, soloist.

Sunday, April 2—Morning

9:00 REGISTRATION.
10:00 EXECUTIVE BOARD MEETING.
11:00 SERVICES IN LONG BEACH CHURCHES.
12:00 LUNCHEON MEETINGS—Executive Board and District Presidents; Advisory Committee Standard School Broadcast.

Sunday, April 2—Afternoon

1:00 REGISTRATION.
3:00 RECEPTION AND CONCERT in honor of National President, Louis Woodson Curtis.
Music: Viol d'amour concert, by Vladimir Bakaleinikoff.

Sunday, April 2—Evening

8:00 SACRED PAGEANT: Musical Dramatization by Long Beach Polytechnic High School, directed by Mary Shouse.

Monday, April 3—Morning

8:00 BREAKFAST—Newly appointed members of various committees of the Music Educators National Conference.
8:00 VISIT EXHIBITS.
8:00 REGISTRATION.
8:30 REHEARSALS—All-Conference Band, Chorus and Orchestra (closed).
9:30 FIRST GENERAL SESSION. Presiding: S. Earle Blakeslee, President, California-Western Music Educators Conference.
Addresses of Welcome: Clarence Wagner, Mayor of Long Beach; Louis Woodson Curtis, President, Music Educators National Conference; Dr. Kenneth E. Oberholtzer, Superintendent of Schools, Long Beach; Gertrude J. Fisher, Supervisor of Music, Long Beach City Schools.
Address: Dr. Albert Raubenheimer, University of Southern California, Los Angeles.
Music: Band, Choir and Orchestra.
12:00 MUSIC APPRECIATION LUNCHEON. Chairman: Helen M. Barnett, State Teachers College, Santa Barbara. Speaker: William Hartshorn, Los Angeles.

Monday, April 3—Afternoon

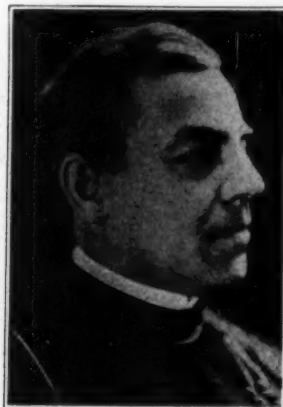
1:00 VISIT EXHIBITS.
1:00 REHEARSALS—All-Conference Band, Chorus and Orchestra (closed).
2:00 ELEMENTARY SECTION. Chairman: Minnie Lowery Reed, Long Beach. Speakers: Hazel Gertrude Kinscella, Lincoln, Nebraska, and Lillian Mohr Fox, Pasadena.
2:00 VOCAL SECTION—High School Problems. Chairman: Ralph Peterson, Los Angeles Junior College, Los Angeles.
3:30 HIGH SCHOOL SECTION—Integration. Chairman: Amy Grau Miller, Pasadena.



Edith M. Hitchcock
Directing Chairman, California
Western M. E. C.



Chester A. Perry
Pres., Calif. School B. and O.
Assn. (So. Dist.)



A. A. Harding
Director, All California
Western Band



Vladimir Bakaleinikoff
Director, All California
Western Orchestra

- 3:30 BAND AND ORCHESTRA JOINT MEETING. In charge: P. C. Conn, University of Southern California, Los Angeles; Adolph Otterstein, State College, San Jose.
 4:30 MARCHING BAND DEMONSTRATION.
 5:00 VISIT EXHIBITS.

Monday, April 3—Evening

- 6:00 DINNERS—Fraternity and Sorority.
 8:00 JUNIOR COLLEGE FESTIVAL—Sponsored by the Southern California Junior College Music Association. Harland Shennum, President.
 10:30 LOBBY SING.

Tuesday, April 4—Morning

- 7:30 COMMITTEE BREAKFASTS.
 8:00 VISIT EXHIBITS.
 8:00 REGISTRATION.
 8:30 CLINICS: Band—P. C. Conn (Chairman), Los Angeles; A. A. Harding, University of Illinois, Urbana, Illinois. Vocal—Ralph Peterson (Chairman), Los Angeles.
 8:30 REHEARSALS—All-Conference Band, Chorus and Orchestra (open).
 9:30 SECOND GENERAL SESSION. Presiding: William E. Knuth, First Vice-President, California-Western Music Educators Conference.
 Business Meeting. Election of officers and consideration of proposed changes in by-laws.
 Address: Louis Woodson Curtis, President, Music Educators National Conference.
 Music: Band, Chorus and Orchestra.
 12:00 LUNCHEONS: Junior High School—sponsored by the Los Angeles Junior High School Music Teachers Association. Chairman: Sadie Sherman, Harmony. Chairman: Marian Higgins, Long Beach. Speakers: Ernst Toch; Arthur Olaf Anderson, Tucson, Ariz.

Tuesday, April 4—Afternoon

- 1:00 VISIT EXHIBITS.
 1:00 REHEARSALS—All-Conference Band, Chorus and Orchestra (open).
 2:00 ORCHESTRA SECTION. Chairman: Adolph Otterstein, San Jose.
 2:00 APPRECIATION SECTION. Chairman: (to be announced). Speakers: William Hartshorn, Los Angeles; Hazel Gertrude Kinscella, Lincoln, Nebraska.
 2:00 THEORY SECTION. Chairman: Gerald Strang, Long Beach; Arnold Schoenberg, University of California, Los Angeles.
 3:30 BAND SECTION. Chairman: P. C. Conn, Los Angeles.
 3:30 VOCAL SECTION. Chairman: Ralph Peterson, Los Angeles. Address and Demonstration: "The Gregorian Tradition in the History of Music," Rev. Robert E. Brennan, Director of Music, Archdiocese of Los Angeles.
 3:30 RADIO SECTION. Chairman: Leslie Clausen, Los Angeles.
 5:00 VISIT EXHIBITS.

Tuesday, April 4—Evening

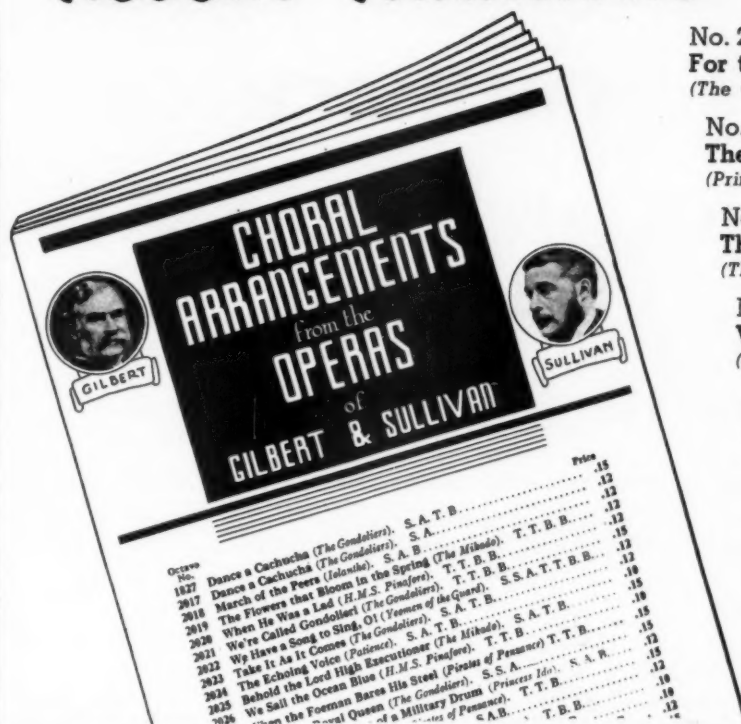
- 6:30 CONFERENCE BANQUET. Toastmaster: Rollin Pease, University of Arizona, Tucson, Ariz.
 Address: "The Relation of the National Office to the Sectional Conference," Mary Ireland, Sacramento.
 Music: Instrumental and Vocal.
 8:00 GALA PREMIER of the light opera, "Carmelita" composed and produced by Nino Marcelli, San Diego High School. (The entire production is being sent to the Conference through the courtesy of the city of San Diego.)
 11:00 LOBBY SING.



NIGHT SCENE—RAINBOW LAGOON, LONG BEACH

The above picture shows the skyline water front at Long Beach. Right: Municipal Auditorium, where many of the conference sessions will be held; the Hilton Hotel, conference headquarters, is shown at the left of the Auditorium.

Recent Additions



No. 2139

For the Merriest Fellows Are We

(The Gondoliers) T.B.B.10

No. 2140

The World Is But a Broken Toy

(Princess Ida) S.A.T.B.10

No. 2141

Then Away We Go To an Island Fair

(The Gondoliers) S.A.T.B.12

No. 2142

When the Foeman Bares His Steel

(Pirates of Penzance) S.S.A.T.T.B.15

No. 2143

All the Year Is Merry May

(The Gondoliers) S.A.T.B.15

No. 2144

When the Buds Are Blossoming

(Ruddigore) S.A.T.B.15

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Wednesday, April 5—Morning

8:00 BREAKFAST—Meeting of Executive Board and newly elected officers of California-Western Music Educators Conference.

8:00 VISIT EXHIBITS.

8:30 REHEARSALS—All-Conference Band, Chorus and Orchestra (open).

8:30 CLINICS: Orchestra—Adolph Otterstein (Chairman), State Teachers College, San Jose; Choral—Ralph Peterson (Chairman), Los Angeles.

9:30 GENERAL SESSION. Presiding: Louis Woodson Curtis, President, Music Educators National Conference.

Address: Helen Heffernan, Chief Division of Rural and Elementary Schools of California, Sacramento.

Address: "Determining Factors in Musical Progress," William S. Larson, Chairman of Department of Music Education, Eastman School of Music, Rochester, New York.

Music: Band, Choir and Orchestra.

12:00 LUNCHEONS: Instrumental—P. C. Conn, Los Angeles, and Adolph Otterstein, San Jose, in charge; Vocal—Ralph Peterson (Chairman), Los Angeles. Elementary—Chairman: Alice Rogers, Santa Monica. Speaker: Lorin Wheelwright, Salt Lake City.

Wednesday, April 5—Afternoon

1:00 VISIT EXHIBITS.

1:00 REHEARSALS—All-Conference Band, Chorus and Orchestra (open).

1:30 RURAL AND ELEMENTARY SECTIONS—Rural Festival. Chairman: Mabel Seeds Spizzy, Santa Ana. Speaker: Helen Heffernan.

1:30 COLLEGE AND UNIVERSITY SECTION. Chairman: William E. Knuth, San Francisco.

3:30 PIANO SECTION. Chairman: Thomas Giles, Salt Lake City. Speaker: Hazel Gertrude Kinsella, Lincoln, Nebraska.

Music: Piano Ensemble and Orchestra.

3:30 JUNIOR HIGH SECTION. Chairman: Charles M. Dennis, Director of Music, San Francisco.

5:00 VISIT EXHIBITS.

Wednesday, April 5—Evening

6:30 DINNERS: Districts—Bay, Central, Northern and Southern.

8:00 CONCERT—All-Conference Band, Chorus and Orchestra. Band—A. A. Harding, Urbana, Illinois. Chorus—J. Spencer Cornwall, Salt Lake City; Organist—Frank Asper, Salt Lake City. Orchestra—Vladimir Bakaleinikoff, Hollywood.

11:00 LOBBY SING.

Central Section, C.-W. M. E. C.

The first meeting in 1939 of the Central Section of the California-Western Music Educators Conference was held January 21 at Fresno State College, Fresno, California, with Arthur C. Berdahl as chairman of the all-day meeting. The second Central Section meeting will be held early in March.

Officers for 1939 are: President—Clarence Heagy, Fresno; First Vice-President—Elwyn Schwartz, Kingsburg; Second Vice-President—Virgil Joseph, Coalinga; Secretary-Treasurer—Annabel Denn, Madera. Directors: Loren Douglass, Madera; Ione Hooker, Kettleman City; Mrs. Gretchen Whittington, Orosi; Gus Forsblad, Delano; Lenel Shuck, Fresno.—Virgil Joseph, Second Vice-President.

Hilton Hotel—Official Headquarters

Many of our meetings as well as exhibit headquarters will be at the Hilton Hotel.

Members are urged to make reservations at the official hotel as soon as possible. There will be a limited number of minimum priced rooms available.

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Catharine E. Strouse
President, Southwestern Music
Educators Conference

Southwestern Conference

SIXTH BIENNIAL MEETING

San Antonio, Texas

April 12-15



Thomas B. Portwood
Assistant Supt. of Schools
San Antonio

FOLLOWING is the program for the San Antonio meeting in April. Certain items are still incomplete and final announcements will be made in the next JOURNAL.

Wednesday, April 12—Afternoon

2:00 REGISTRATION.

4:30 CONCERT. The Seven Last Words of Christ—Dubois-Osborn. (College Auditorium). Sung by Incarnate Word College Choral Society; assisted by Mary Wangler, Soprano, Eric Harker, Tenor, Peter Petraitis, Baritone, and I. C. W. Little Symphony Orchestra. Conductor: Lucile Klaus Whiteside.

Wednesday, April 12—Evening

6:30 DINNER MEETING, Executive Committee (Gunter Hotel).

8:15 CONCERT (City Auditorium). Sponsored by the San Antonio Federation of Music Clubs. Travelogue: Gladys Petch, assisted by Elora Sornsen. (Tickets at Registration Desk or at Box Office.)

8:30 INFORMAL RECEPTION by San Antonio Teachers Council (Mezzanine Floor, Gunter Hotel) for early arriving Conference Members.

10:30 LOBBY SING. Chairman: Nell Parmley, Austin, Texas; J. Luella Burkhard, Pueblo, Colorado; Mrs. Ella Lovelace, Waco, Texas, accompanist.

Thursday, April 13—Morning

7:30 REGISTRATION (Gunter Hotel, Conference Headquarters).

8:00 VISIT EXHIBITS (Mezzanine Floor, Gunter Hotel).

8:00 REHEARSALS (Closed). Southwestern Band, Orchestra and Festival Choir.

10:00 FIRST GENERAL SESSION (Rose Room, Gunter Hotel). Presiding: George Oscar Bowen, Tulsa, Oklahoma.

Music: A Cappella Choir, Little Rock High School, Little Rock, Arkansas, Mrs. Ruth Klepper Settle, Conductor.

PROGRAM

Wake, Awake.....*Nicolas-Bach*
Beautiful Savior.....*arr. by Christiansen*
Maiden Fair, I Deign to Tell.....*Haydn*
Spinning Top.....*Rimsky-Korsakoff*
Music When Soft Voices Die.....*Hertz*
Stars of the Summer Night.....*Cain*

Addresses of Welcome:

For the City of San Antonio: Honorable C. K. Quin, Mayor.

For the Public Schools of San Antonio: J. C. Cochran, Superintendent of Schools.

Response for the Conference: Gratia Boyle, Wichita, Kansas.

Address: How Much Do We Mean It? Catharine E. Strouse, President of the Conference, Emporia, Kansas.

Address: More About the Curriculum: Thomas W. Butcher, President, Kansas State Teachers College, Emporia.

Music: Austin High School Band, Austin, Texas, Weldon Covington, Conductor.

10:30 SECTIONAL REHEARSALS (Closed). Southwestern Band, Orchestra and Festival Choir.

11:45 BUSINESS MEETING. Presiding: Catharine E. Strouse, President.

12:30 LUNCHEON: Executive Committee and Past Presidents. Other luncheon meetings to be announced.

Thursday, April 13—Afternoon

1:00 VISIT EXHIBITS.

1:30 FULL REHEARSALS (Open). Southwestern Band, Orchestra and Festival Choir.

3:00 VOCAL CLINIC AND FORUM. Presiding: Carol M. Pitts, Omaha, Nebraska.

3:00 INSTRUMENTAL CLINIC AND FORUM. Presiding: William D. Revelli, Ann Arbor, Michigan.

3:00 REHEARSAL OF SPECIAL CHORUS (Closed). Conductor: Orville J. Borchers, Emporia, Kansas.

6:00 DINNER MEETING: Texas Music Educators Association. Chairman: Ward G. Brandstetter, President, T. M. E. A.

Music: Junior College Choir, Portales, New Mexico, Harry F. Taylor, Conductor.

Other dinner meetings to be announced.

Thursday, April 13—Evening

8:00 SAN ANTONIO NIGHT (City Auditorium). Chairman: Thomas B. Portwood, Assistant Superintendent, Secondary Division.

SECTION I. Elementary and Junior School Division. Junior School Orchestra, Elementary Chorus and Junior School Chorus (number to be announced).

SECTION II. Senior School Division.

(1) Combined Chorus, composed of Brackenridge, Thomas Jefferson, San Antonio Vocational and Technical, and Sidney Lanier High Schools.

Ave Verum Corpus.....*Mozart*
Ride Cowboy Ride.....*David W. Gunton*
Rain and the River.....*Oscar J. Fox*
Unfold, Ye Portals from the Redemption.....*Gounod*

(2) Combined Band, composed of Brackenridge and Thomas Jefferson High Schools.

Overture 1812.....*Tschaikowsky*
Euryanthe Overture.....*Weber*

(3) Combined Orchestra, composed of Brackenridge and Thomas Jefferson High Schools.

Overture Oberon.....*Weber*
Slavonic Rhapsody No. 2.....*Friedman*

(4) Combined Band, composed of San Antonio Vocational and Technical and Sidney Lanier High Schools.

Overture Safari.....*Holmes*
Cujus Animam.....*Rossini*

(5) Combined Orchestra, composed of San Antonio Vocational and Technical and Sidney Lanier High Schools.

Marche Fantastique.....*Bizet*
From India.....*Popy*

(6) Mexican Folk Dancing—Sidney Lanier High School.

SECTION III. College and University Division. University of San Antonio, Incarnate Word College, and Our Lady of the Lake College. (Numbers to be selected).

CONTINUED ON PAGE SIXTY-EIGHT

(CONTINUED FROM PAGE SIXTY-SEVEN)

- 10:30 LOBBY SINGING (Gunter Hotel). Chairman: Ward Brandstetter, President Texas Music Educators Association; Assisting: Paul M. Riley, Kingsville, Texas, Accompanist.

Friday, April 14—Morning

- 7:30 COMMITTEE BREAKFASTS.
- 8:00 VISIT EXHIBITS.
- 8:00 FULL REHEARSALS (Open). Southwestern Band, Orchestra and Festival Choir.
- 9:30 CHORAL COMPETITION FESTIVAL, Region Six (Gunter Hotel Rose Room). Chairman: Paul M. Riley, Kingsville, Texas. Assisted by Roy Johnson, Commerce, Texas, and Sam Ezell, Taft, Texas.
- 9:30 ELEMENTARY MUSIC EDUCATION SECTION. Chairman: Sarah K. White, Director of Music Education, Saint Joseph, Missouri.
Music (to be announced).
Demonstration: Orchestra Work Done in Elementary Schools of Beaumont, Texas; Conductor: Mrs. Lena Milam, Director of Music Education, Beaumont.
Address: The Elementary Music Supervision Program of Missouri Rural Schools, Dean E. Douglass, State Supervisor, Jefferson City, Missouri.
Demonstration: Unchanged Boys' Voices in Elementary Grades, Boys' Chorus, Austin, Texas, Jimmie Green, Director; Sara Ramsaur, Accompanist; Katherine Cook, Manager.
Demonstration: Music Appreciation, Margaret Lowry, Corsicana, Texas.
Music: (to be announced).
- 9:30 JUNIOR HIGH SCHOOL MUSIC EDUCATION SECTION. Chairman: Ruth Mildred Rylander, Lubbock, Texas; Presiding: Mrs. Elois Allison Elliot, Lubbock, Texas.
Music: Orchestra of Edgar Allen Poe Junior High School, San Antonio, Mrs. Bertha G. Weatherly, Conductor.
Prince Charming.....*John Philip Sousa*
Selections from "Der Freischutz".....*Von Weber*
Waltz.....*Lehar*
A Hunting Scene.....*Bucalossi*
Address: Teaching Techniques in the Coordination of Elementary and Junior High School Bands and Orchestras, Donald I. Moore, J. L. Long Junior High School, Dallas, Texas.
Vocal Clinic and Discussion Question Box: Helen Louise Graves, St. Louis, Missouri, assisted by Mrs. Ida Collins and pupils of Joel Chandler Harris Junior High School, San Antonio, and Mrs. Lynda H. Moore and pupils of Horace Mann Junior High School, San Antonio.
Address: Coordination Between Elementary and Junior High School Vocal Music, Mrs. Ella Lovelace, Director of Music Education, Waco, Texas.
Address: Coordination Between Junior High and Senior High School Vocal Music, Irma Nala Voss, Director of Music Education, Wichita Falls, Texas.
Music: Glee Clubs of Joel Chandler Harris Junior High School and Horace Mann Junior High School, San Antonio, Mrs. Ida Collins and Mrs. Lynda H. Moore, Conductors.
Lift Thine Eyes from "Elijah".....*Mendelssohn*
By the Shores of Glitchie Gume from
"Hiawatha's Childhood".....*Bessie M. Whiteley*
Sea Gypsy (Boys Chorus).....*Palmer Olark*
Lullaby.....*Noble Cain*
Invitation of the Bells from
"The Chimes of Normandy".....*Planquette arr. by B. Wilson*
- 9:30 SENIOR HIGH SCHOOL MUSIC EDUCATION SECTION: Wyatt C. Freeman, Ada High School, Ada, Oklahoma, Chairman.
Music: Instrumental Ensembles, Houston High School, Houston, Texas, Lulu M. Stevens, Director of Music.
Other ensemble groups to be announced.
Panel Discussion: Theory in the Public Schools. Chairman: I. E. Reynolds, Southwestern Baptist Theological Seminary, Fort Worth, Texas.
First Question: What is the meaning of the term "theory"?

Second Question: What is the special function of theory courses in the high school curriculum and how are such courses related to other music activities?

Third Question: Does creative activity on this age level warrant the time and effort spent upon it in view of the inadequate fundamental musicianship attained by the majority of the pupils participating?

Fourth Question: When do we find "theory-readiness" in the high school pupil?

Music: To be announced.

- 9:30 TEACHER EDUCATION IN MUSIC SECTION. Chairman: Irma Lee Batey, Sul Ross State Teachers College, Alpine, Texas.

Music: Choir of Bethel College, North Newton, Kansas, Walter H. Hohmann, Director.

Address: Psychological Factors in Musical Education, Erich Raymond Sorantin, Ph.D., Our Lady of the Lake College, San Antonio, and Chicago Musical College.

Address: The Bi-Centennial of American Music, Ernest Hares, St. Louis, Missouri.

Address: Some Problems in Training Music Teachers, E. W. Doty, Dean of the College of Fine Arts, University of Texas.

Address: The Work of the Texas Association of Music Schools, W. E. Jones, Texas State College for Women, Denton.

Music: Pueblo Junior College Bel Canto Singers, Pueblo, Colorado, J. Luella Burkhard, Director.

Am Meer.....*Schubert, arr. Smith-Aschenbrenner*
Silent Strings.....*Bantock, arr. John A. O'Shea*
My Johnny Was a Shoemaker.....
.....*Air from Cornwall, arr. Deems Taylor*

- 10:30 SECTIONAL REHEARSALS (Open). Southwestern Band, Orchestra and Festival Choir.
- 11:00 DEMONSTRATIONS: Beginning Orchestra Work, George C. Wilson, Emporia, Kansas.
- 11:00 REHEARSAL OF SPECIAL CHORUS (Closed). Orville Borchers, Emporia, Kansas.
- 11:15 DISCUSSION: Radio Problems, Joseph E. Maddy, Past President, M.E.N.C., Ann Arbor, Michigan.
- 12:30 LUNCHEON MEETINGS: Colleges and Universities; National Music Camp (Cobby de Stivers, Waco, Texas, Chairman). Others to be announced.

Friday, April 14—Afternoon

- 1:00 VISIT EXHIBITS.
- 1:00 Choral Auditions (continued).
- 1:30 FULL REHEARSALS (Open). Southwestern Band, Orchestra and Choir.
- 2:00 SECOND GENERAL SESSION. Chairman: Nell Parmley, State Supervisor of Music, Austin, Texas.
Music: A Cappella Choir of North Texas State Teachers College. Conductor: Wilfred C. Bain.
Address: The National Headquarters Office and the Sectional Conference, Grace V. Wilson, Director of Music Education, Wichita, Kansas.
Address: Curricularizing Music in Texas, L. A. Woods, State Superintendent of Public Education, Austin, Texas.
Rural School Music Festival sponsored by the State Department of Education in cooperation with the Texas Music Educators Association.
- 4:00 BIENNIAL BUSINESS MEETING. Presiding: Catharine E. Strouse, President.
Reports of Committees.
Election of Officers.

Friday, April 14—Evening

- 7:00 CONFERENCE DINNER (Gunter Hotel, Rose Room). Toastmaster: J. C. Cochran, Superintendent of Schools, San Antonio.
Introductions and Responses.
Greetings from the National Conference by Louis Woodson Curtis, President.
Recital by Vladimir Bakaleinikoff.

PROGRAM
For Viola D'Amour

MinuettoStamitz
Four PreludesCasadesus

For Viola

Sarabande }Bach-V. Bakaleinikoff
Gigue }
Bourée }
MinuettoMozart-V. Bakaleinikoff
Valse de Concert.....V. Bakaleinikoff

9:30 LOBBY SING. Chairman: Dean E. Douglass, Jefferson City, Missouri.

10:00 INFORMAL DANCE (Roof Garden, Gunter Hotel).

Saturday, April 15—Morning

7:30 COMMITTEE BREAKFASTS.

8:00 VISIT EXHIBITS.

8:00 REHEARSALS (Open). Southwestern Band, Orchestra and Festival Choir.

10:00 THIRD GENERAL SESSION. Presiding: Grace V. Wilson, Director of Music Education, Wichita, Kansas.

Music: University Band, Baylor University, Waco, Texas, Everett McCracken, Conductor.

Star-Spangled Banner.....

"Libussa" OvertureSmetana

"Elegie" arr. for woodwinds and harp.....Massenet

a. Pizzicato Polka from the ballet }Delibes

b. Valse Lente "Sylvia" }

"Phaeton" Symphonic Poem.....Saint Saens

"Aguero" Spanish March.....Franco

Address: The Music Teacher of Today's School. Louis Woodson Curtis, Director of Music Education, Los Angeles, California, and President of the Music Educators National Conference.

Address: Music Integration Through the Wrong End of the Telescope, Nelson M. Jansky, President, Music Education Exhibitors Association.

Demonstration: The Boy Voice, Mabelle Glenn, Director of Music Education, Kansas City, Missouri.

Address: My Musical Worries, Lee M. Lockhart, Author, Lecturer, and Teacher.

Music: The Choir of the Texas State College for Women, Denton, Texas, William E. Jones, Conductor.

Silent Strings.....Gomer Jones

Ave MariaMarchetti

JubilateScholz

Silent, O Moyle.....Treharne

10:30 SECTIONAL REHEARSALS (Closed). Southwestern Band, Orchestra and Festival Choir.

12:00 LUNCHEONS OF FRATERNITIES: Sigma Alpha Iota; Mu Phi Epsilon; Phi Mu Alpha.

Saturday, April 15—Afternoon

1:00 VISIT EXHIBITS.

1:30 FULL REHEARSALS (Closed). Southwestern Band, Orchestra and Festival Choir.

3:00 VOCAL CLINIC. Presiding: O. J. Borchers, Kansas State Teachers College, Emporia.

3:00 INSTRUMENTAL CLINIC. Common Orchestra Problems, George C. Wilson, Kansas State Teachers College, Emporia.

Discussion: Problems in Class Piano Instruction, Margaret Lowry, Corsicana, Texas.

6:00 Informal Dinners by States and State Groups. (Complete information and programs in the next JOURNAL.)

Saturday, April 15—Evening

8:15 CONFERENCE FESTIVAL PROGRAM: Southwestern High School Choir, Carol M. Pitts, Omaha, Nebraska, Conductor; Southwestern High School Orchestra, Vladimir Bakaleinikoff, Hollywood, Conductor; Southwestern High School Band, William Revelli, Ann Arbor, Michigan, Conductor; Mrs. George Oscar Bowen, Tulsa, Oklahoma, Accompanist for the Choir.

BAND PROGRAM

March of the Steel Men.....Besterling
Elsas's Procession to the Cathedral.....Wagner
Slavonic RhapsodyFriedmann
Somonetta SerenadeCurzon
Euryanthe OvertureWeber
Two Chorales from "Sixteen Chorales".....Bach-Lake
Daughters of Texas March.....Souza

FESTIVAL CHOIR PROGRAM

Out of the Silence.....Galbraith
LullabyClokey
My Johnny Was a Shoemaker.....arr. by Taylor
Colonel Davy Crockett.....Gaines
Boys of the Choir Assisted by Tenor
Ave MariaSchubert-Saar
Girls of the Choir Assisted by Soprano, Organist
and String Choir
Cossacks March.....arr. Koshets
On the Morrow.....Gaines
Only Begotten Son.....Gretchaninoff

ORCHESTRA PROGRAM

Unfinished Symphony, First Movement.....Schubert
Adagio and Allegro con Brío.....Beethoven
Waltz of the Flowers from "Nutcracker
Suite"Tchaikowsky
Carmen SuiteBizet
Marche Slave.....Tchaikowsky

Crown of Freedom.....Gaines
Festival Choir, Orchestra, and Band

10:45 LOBBY SING. Chairman: George Oscar Bowen; Mrs. Bowen, Accompanist.

Proposed Amendments

In accordance with the amendments to our Constitution adopted at Tulsa two years ago, the National Headquarters Office will hereafter assume full responsibility for the treasurer-ship of the Southwestern Conference. Inasmuch as we shall no longer elect a treasurer, it is advisable to make the necessary technical changes in the Constitution and By-laws providing for the handling of membership dues and funds of the Southwestern. It is also recommended that Section 3, of Article I, of the By-laws pertaining to the duties of the Second Vice-President be revised to meet the requirements of the present practice, and that Section 1, of Article III, pertaining to the duties of the Committee on Transportation be likewise altered.

Full notice of these amendments will be mailed to all members of the Conference for their study and consideration.

The Southwestern High School Band and Orchestra and Region Six Choral Festival

THIS EVENT will climax the musical programs of the Southwestern meeting at San Antonio. The membership of the Southwestern High School Band and Orchestra will be comprised of outstanding students selected from the high schools of the Southwestern states. The enrollments have been coming in satisfactorily but there are still vacancies. Directors who wish to enter students may secure application forms from the organizing chairmen: Band—R. A. Tampke, Southwest Texas State Teachers College, San Marcos, Texas; Orchestra—Jerome Zoeller, 315 Kayton Avenue, San Antonio, Texas.

The festival chorus will be comprised of the combined choruses entering Region Six Competition-Festival. The participating choruses will be those qualified to represent their respective states in the 1939 Region Six finals. Following the competition auditions which will be conducted along the lines outlined on page 72 of the Competition-Festivals bulletin for 1939, the choruses will be massed in a great choir and will rehearse the selections prepared for the competition-festival under the direction of Carol M. Pitts, of Omaha, Nebraska. Music for the choral festival and also for the Southwestern Band and Orchestra is listed in the program which is printed on this page.

Organizing chairman for the Region Six Choral Competition-Festival is Paul M. Riley, Texas College of Arts and Industries, Kingsville, Texas, to whom inquiries regarding participation should be addressed.

Choral Classics

for Mixed (S.A.T.B.) Voices

- AVE VERUM CORPUS.....Mozart .12
FROM THE REALM OF SOULS DEPARTED.....
.....von Gluck .12
(From "Orpheus" Act II, Fifth Scene)
GERMAN FOLK SONG.....Arr. by Reibold .12
HYMN TO DIANA.....von Gluck .12
(From "Iphigenia in Tauris")
NOCTURNE.....Mendelssohn .15
(From "A Midsummer Night's Dream")
PRAYER.....Humperdinck .12
(From "Hansel and Gretel")
PRAYER OF THANKSGIVING.....Kremser .12
(Folk Song of the Netherlands)
SONG OF THE DAWN.....Saint-Saens .12
(From "Samson and Delilah" Act I)
BELL CHORUS.....von Flotow .20
(From "Stradella" Act II)
FINLANDIA.....Sibelius .12
HAPPY AND LIGHT OF HEART.....Balfe .12
(From "The Bohemian Girl" Act II)
JESUS, SAVIOUR, CAME TO THEE.....Wagner .12
(Chorale from "Die Meistersinger" Act I)
LIVE WE SINGING.....Hauptmann .12
O'ER THE BAY SOFT RIPPLES PLAY.....
.....Offenbach .15
(Barcarolle from "Tales of Hoffman")
SALAAM ALEIKUM.....Cornelius .12
(Finale from "The Barber of Bagdad")
THE TWO GRENADIERS.....Schumann .20
(Op. 49, No. 1)
CHORUS OF BARBARIANS.....Borodin .18
(From "Prince Igor" Act I)
CHORUS OF HARVESTERS.....Tchaikowsky .20
(From "Eugene Onegin" Act I)
EMPEROR WALTZ.....Strauss .25
(Op. 437)
POLONAISE MILITAIRE.....Chopin .15
TAMBOURIN.....Gretzy .20
(From "Cephale and Procris")
TRIUMPHAL MARCH.....Grieg .20
(From "Sigurd Jorsalfar")

MARCHES FANFARES NOVELTIES

Fox Tops Band Folio

Contains a liberal number of constantly needed fanfares, marches and novelties. A purposeful band folio that's really "tops."

Contents

- NATION'S PRIDE—March.....J. S. Zamecnik
HELLO EVERYBODY—March.....
.....Grant Wellesley
YANKEE LAND—March.....J. S. Zamecnik
STEP ALONG—March.....J. S. Zamecnik
MEN OF THE AIR—March.....Lionel Baxter
DRESS PARADE—March.....
.....Frederic Van Norman
HI, BILL!—March.....Grant Wellesley
TAKE IT AWAY!—March.....Robt. L. Creighton
CAMPUS REVUE—Medley.....J. S. Zamecnik
HAVANA—March.....Jules Reynard
PICK THE WINNER (Contrasting Reeds, Cornets,
Trombones).....J. S. Zamecnik
ALL SET (Matching Reeds, Cornets, Trombones).....Lionel Baxter
TANGO RITZ.....Arturo de Castro
WALTZING WITH NELL (Humorous Waltz).....Robt. L. Creighton
MODERN FANFARES.....J. S. Zamecnik
MARCH FANFARES.....J. S. Zamecnik

Each Part, 30c; Piano-Cond., 50c

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Suggestions for the New Semester

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ARRANGEMENTS FOR FOUR HORNS

- PILGRIMS' CHORUS.....Wagner
AGNUS DEI.....Bizet
NOCTURNO.....Mendelssohn
DER FREISCHUTZ.....von Weber
WALTHER'S PRIZE SONG.....Wagner

Each Arrangement—\$1.00

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"MARTHA"
"FAUST"

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SELECTED S.S.A. CHORUSES

- SONG OF THE DANUBE.....Strauss .15
JUST FOR TODAY.....Seaver .15
DANCE, YE GYPSIES.....Brahms .15
ELEGY OF THE SEA.....Tchaikowsky .15
THE PRAYER PERFECT.....Stenson .15
I HEAR THE BEES A-HUMMING.....Zamecnik .12
ALONE IN THE GLOAMING.....Chopin .15
CRADLE SONG.....Brahms .15
THE WIND AT NIGHT.....Zamecnik .12
DAINTY DAMOISELLE.....Boccherini .15

1939 NATIONAL CONTEST SELECTIONS

ORCHESTRA—CLASS A:

- Symphony No. 2 in
C Major.....R. Schumann, Op. 61

ORCHESTRA—CLASS B:

- Triumphal March.....E. Grieg

ORCHESTRA—CLASS C:

- Angelus.....J. Massenet
Procession of The
Sardar.....M. Ippolitow-Iwanow
Polonaise Militaire.....F. Chopin
Nocturne.....F. Mendelssohn

ORCHESTRA—CLASS D:

- Hymn to Diana.....C. von Gluck

BAND—CLASS B:

- The Barber of Seville—
Overture.....G. Rossini
Jolly Robbers—Overture.....F. von Suppe

BAND—CLASS C:

- From Peer Gynt Suite.....E. Grieg
("Morning" and "In The Hall of The
Mountain King")

SEPARATE CHORUSES

With Orchestra Accompaniments

- NOCTURNE.....Mendelssohn
Mixed Voices, 15c; Small Orch., \$1.75;
Full Orch., \$4.00 (Includes Score)
HYMN TO DIANA.....von Gluck
Mixed Voices, 12c; Small Orch., \$1.75
Full Orch., \$4.00 (Includes Score)
POLONAISE MILITAIRE.....Chopin
Mixed Voices, 15c; Small Orch., \$1.75;
Full Orch., \$4.00 (Includes Score)
TRIUMPHAL MARCH.....Grieg
Mixed Voices, 20c; Small Orch., \$3.00;
Full Orch., \$5.75 (Includes Score)



SAM FOX PUBLISHING COMPANY

RCA Bldg., Radio City NEW YORK, N. Y. The Arcade CLEVELAND, OHIO

Association and Club News

Department of Music, New Jersey S. T. A.

▲ The activities for 1938 of the Department of Music of the New Jersey S. T. A. culminated in the annual meeting on November 10-13, at Atlantic City. Mabel E. Bray, president of the department in 1938, says in her president's report: "The activities of the Department of Music during 1937-1938 have equalled and in some respects surpassed those of 1936-37." Quoting further from Miss Bray's report: "The fine success of all of our undertakings, including the annual meeting and concerts, the forums and sectional meetings, has been specifically due to the unselfish labors of the following committees—All State Orchestra, All State Chorus, Conductors, Broadcast, Contests, Forums, Choral Festival, Life Membership, Auditing, Exhibit, and Annual Luncheon."

Officers for 1939 are: President—Paul Oliver, Newark; First Vice-President—Donald Cook, Ridgewood; Second Vice-President—Walton Burriss, Jr., Westfield; Corresponding Secretary—Corinne Woodruff, Somerville; Recording Secretary—Marie S. Pomeroy, Toms River; Treasurer—L. Rogene Borgen, Trenton.

Dayton In-and-About Club

▲ The Dayton In-and-About Club, Clark Haines, president, holds its meetings the first Sunday of each month, with a program including both lectures and clinics. One hour is devoted to instrumental music, the other to vocal. At the January 8 meeting M. Elizabeth Lawrence of Miami University spoke for the vocal session, and local supervisors had charge of an instrumental clinic.—Marcella Disbro, Secretary-Treasurer.

In-and-About Cincinnati

▲ At the January 21 meeting of the In-and-About Cincinnati Music Educators Club, which was held at the Y.W.C.A. Auditorium, a representative from the State Department of Education spoke on visual aids in music education. A "sing", conducted by Allan Jones, of the Cincinnati Schools, was one of the program features.—Ruth McManis, Secretary.

Iowa Music Educators Association

▲ The Iowa Music Educators Association, which is now in the process of organization, had its official beginning at the time of the Iowa State Teachers Association Convention in Des Moines, Iowa, November 4, 1938, when a representative committee met and authorized the appointment of officers for the new association. The move toward the organization of this association was made as the result of a state-wide survey, the response to which was so gratifying that the committee felt warranted in proceeding with their plans. The purpose of the Iowa Music Educators Association is to make a united study of music education problems, to foster mutual helpfulness through the various agencies of music education in Iowa, and to make music a social factor in the life of each individual, each community and the state.

Chairman for Organization, as elected by the committee, is Delinda Roggensack, Newton, and Secretary for Organization, Maurice T. Iverson, Sioux City. The committee also authorized the appointment of a state executive committee composed of twelve members—two from each of the six districts, one from the public schools and one from another field of music. Those appointed to the Executive Committee are: Alice Inskeep, Cedar Rapids; Olive Barker, Cedar Falls; Dorothy Baumle, Burlington; Anne Pierce, Iowa City; Lorrain E. Watters, Des Moines; Clifford Bloom, Des Moines; Edna Bowers, Ames; Dorothy Wassum, Estherville; Leo Kucinski, Sioux City; Blanche Spratt, Sioux City; Paul Dawson, Council Bluffs; Harold Greenlee, Shenandoah. Ex-officio members of the Executive Committee: E. A. Edgar, Charles B. Righter, Dean W. McKee, Paul Roe. The heads of music departments of colleges, universities and conservatories are invited to act as an advisory board.

The Executive Committee met in Newton on December 10th, drew up a constitution for the approval of the association, planned for a membership drive and set up an organization for state committees and authorized the appoint-

ments of committees and district chairmen.

Committees for study and promotion of good music are set up for the following: (1) vocal affairs, (2) instrumental affairs, (3) college and university teaching, (4) rural music, (5) adult education, (6) parochial music, (7) research, (8) state library.

The organization aims to be of professional service to the educational program of Iowa, through its agencies, committees, conventions and clinics. Perhaps one of its best services to the state will be the establishment of a state music library. That, with a united study of music problems, a series of clinics, the publication of a paper, together with the Music Educators Journal, make for a preliminary set of objectives.—Delinda Roggensack, Chairman for Organization.

In-and-About Indianapolis

▲ The feature of the December 4 meeting of the In-and-About Indianapolis School Music Club, held at Arthur Jordan Conservatory, Indianapolis, was a band clinic under the direction of Ralph W. Wright, supervisor of music of the Indianapolis Public Schools. A luncheon and business meeting followed, at which reports were given by the various committee chairmen.

The next meeting of the Club will be held February 4, also at the Arthur Jordan Conservatory, and will feature an orchestra clinic directed by Claude Palmer, Muncie.—Mrs. Laura C. Moag, Publicity Chairman.

Rhode Island M. E. Assn.

▲ The December meeting featured Haydn Morgan, Newtonville, Massachusetts, as guest speaker and clinic conductor. Students from high schools in Rhode Island were used by Mr. Morgan in his demonstration.

On February 10 the Choral and Orchestra Festival will be held, and in that connection Walter Butterfield and Roger Greene, conductors, spoke to the members present on the subject of proper preparation of students entering the festival.—Gertrude Murphy, Secretary.



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President, In-and-About Dayton
Music Educators Club



Emery G. Epperson
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**South Dakota Band and Orchestra
Directors Association.**

▲ Organized at a meeting held during the South Dakota Educational Association convention last fall in Mitchell, the South Dakota Band and Orchestra Directors Association is a merger of district organizations formed last spring for the purpose of promoting clinics, good fellowship among band and orchestra directors, and band and orchestra music in general throughout the state.

Officers elected were: President—Harold Grant, Mitchell; Vice-President—F. H. Johnson, Redfield; Secretary-Treasurer—Glendon Ahre, Centerville. District officers (Central) President—F. H. Johnson, Redfield; Secretary—Duane Smith, Huron. (Missouri Valley) President—R. MacTaggart, Pierre; Vice-President—R. Munson, Blunt (Southeastern) President—Glendon Ahre, Centerville; Secretary—Richard Pasek, Scotland. (Northern) President—Arthur Schwuchow, Aberdeen; Secretary—Leopold Rutter, Aberdeen; Harold Grant—President.

Florida School Vocal Association

▲ The recent Vocal Clinic which was held at DeLand was attended by representatives in the field from the entire state. About February 1 the official bulletin printed in booklet form containing specific information concerning the State Competition-Festival will be mailed out. The list of state required numbers is now available and may be secured from the office of the president of the Association, Florence R. Stumpf, 107 West Ross Avenue, Tampa, Florida.

The State Competition-Festival, which will be held in Tampa on April 20-21, will be under the auspices of the Florida School Vocal Association.—Florence R. Stumpf, President.

Louisiana Music Education Association

▲ Under the direction of H. W. Stopher, head of the Music Department of the Louisiana State University, Baton Rouge, a highly successful band and orchestra clinic was sponsored for members of the Louisiana Music Education Association on December 8-9 at the University. National orchestra contest numbers were presented by L.S.U. Orchestra. Band numbers for Classes A

and B, also taken from the national list, were played by a laboratory band composed of university students and directed by L. Stephens, with Class C and D numbers performed by the Baton Rouge High School Band, directed by George Stout, Baton Rouge.

Officers elected at the November 18 meeting are: President—Howard C. Voorhies, Lafayette; First Vice-President—Ralph R. Pottle, Hammond; Second Vice-President—Charlotte DuBois, Shreveport; Secretary—J. S. Fisher, Baton Rouge; Treasurer—Harold Ramsey, Litcher.—Ralph R. Pottle, First Vice-President.

In-and-About Louisville

▲ In connection with the meetings held December 10 in Louisville for the purpose of planning the convention of the Southern Conference for Music Education next March, the In-and-About Louisville Music Educators Club gave a dinner at the Arts Club in honor of Edwin N. C. Barnes, of Washington, D. C., president of the Southern Conference. C. V. Buttelman, executive secretary of the Music Educators National Conference, Chicago, was also a guest of the Club at the dinner meeting.—Helen Boswell, President.

Southwest Idaho Music E. A.

▲ At the January 14 meeting of the Southwest Idaho Music Educators Association, held in Nampa, plans were discussed for the spring festival and for the renewal of the campaign for state and national memberships.—Franklin Holsinger, President.

**Chicago High School Music Teachers
Club**

▲ The first of a series of monthly dinner meetings, planned by the Club, was held January 24 at the Medinah Club. The program included music by the Steinmetz Girls' Choir, directed by Willard Groom, a costume presentation by Janet Bolton, of Northwestern University, and interesting talks by Eugene Gamble and Philip Maxwell. Programs for future Club meetings, to be held February 21, March 21, and April 18, also at the Medinah Club, were described briefly by Noble Cain.—Clare John Thomas, President.



OFFICERS OF SOUTH DAKOTA BAND AND ORCHESTRA DIRECTORS' ASSN.

Seated, left to right: R. Munson, Blunt, Vice-President (Missouri Valley District); Harold Grant, Mitchell, President (State Association); Glendon Ahre, Centerville, Secretary (State Association), and President (Southeastern District); Richard Pasek, Scotland, Secretary (Southeastern District). Second row, left to right: R. MacTaggart, Pierre, President (Missouri Valley District); Arthur Schwuchow, Aberdeen, President (Northern District); Leopold Rutter, Aberdeen, Secretary (Northern District); Duane Smith, Huron, Secretary (Central District). Not in picture: F. H. Johnson, Redfield, Vice-President (State Association), and President, (Central District).

Missouri Music Educators Association

▲ The fourth annual clinic and conference of the Missouri Music Educators Association, held December 1-3, at Columbia, Missouri, was probably the largest and most representative meeting from the standpoint of attendance that the Association has ever sponsored. Of particular interest was the talk given by Dean Theodore W. H. Irion, of the University of Missouri, the night of the dinner, copy of which appears elsewhere in this issue.

The three-day program included daily band, orchestra and choral clinics, with demonstrations of the problems encountered by each group in a Class CC school. Conductors of the clinics were: Band—Clarence Sawhill, Urbana, Illinois; choral—Noble Cain, Chicago; orchestra—David Robertson, Conway, Arkansas; Charles E. Overholt, Butler, Missouri; and T. Frank Coulter, Joplin, Missouri. Demonstrations were given of class instruction with a group of heterogeneous instruments, by Lee Lockhart; marching band problems, by George Bennett, Red Oak, Iowa; music teaching in the Boone County (Missouri) rural schools, by Dean E. Douglass, Columbia, Missouri; pre-band instruction, by Howard Lyons, Chicago; and drum instruction, by Henry Ruester, St. Louis, Missouri. Other features included on the program were: Discussion of string problems, led by George Robertson and Rogers Whitmore, Columbia; a rural supervisors' conference; conference on teacher training, conducted by Dean E. Douglass. The concluding events on the programs for the first and second days were an informal dinner and a concert, respectively, with Maurice Stookey, Columbia, in charge of the concert.

New officers elected at the business meeting which was held Friday, December 2, are: President—T. Frank Coulter, Joplin; Vice-President (Band)—J. M. Dillinger, Hannibal; Vice-President (Orchestra)—Harold Lickey, Marshall; Vice-President (Vocal)—Harling Spring, Kansas City; Secretary-Treasurer—Anna Louise Huggins, Flat River. Directors—James P. Robertson, Springfield (temporarily in New York City); Mrs. Winnie Shafer, Edgerton; Dorothy Parker, Hermann; Roy Huckstep, Chillicothe; Eugene Hahnel, St. Louis; Dean E. Douglass, Jefferson City. — Anna Louise Huggins, Secretary-Treasurer.

In-and-About Harrisburg

▲ The mid-winter meeting of the In-and-About Harrisburg Music Educators Club was held in Hanover, Pennsylvania, on January 23. The dinner was followed by an instrumental clinic of high school students directed by George Sallade Howard, band instructor at State Teachers College, Mansfield, Pa.

Interesting data concerning the In-and-About Harrisburg Club is the fact that it embraces six counties in its membership and that during the course of the past year the membership has practically doubled. — Evelyn Waltman, Secretary.

Twin Cities In-and-About Club

▲ The Twin Cities In-and-About Club held its monthly meeting January 14 at the Minnesota Union Building on the University of Minnesota campus, with the program presented by Robert Beckendorf and Hildegard Schwendig of the St. Paul Civic Opera Company.

On February 16, 17 and 18 the club will meet on the University of Minnesota campus in conjunction with the annual clinic sponsored by the Minnesota Music Educators Association (formerly the Minnesota Bandmasters Association). — L. E. Belstrom, Secretary.

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Illinois School Band, Orchestra and Vocal Associations

▲ As the result of several joint and separate meetings of the Illinois School Band, Orchestra and Vocal Associations, plans to coordinate all music contest activities in Illinois are now virtually complete. The formation of an Illinois School Music Association for coordinating purposes, has been recommended, such an association to interfere in no way with the functioning of such individual organizations as the Illinois School Band Association. To save time and traveling expense in connection with the contests, the state has been divided into three sections—namely, Northern, Central, and Southern Illinois. According to a recent bulletin on the 1939 contests in Illinois, each section will hold state finals, qualifying competitors direct to regional competition in bands, orchestras, choruses, solos and ensembles. State finals for all soloists and ensembles in the three sections will be held on April 15 in the following locations: Northern—LaSalle-Peru Township High School, LaSalle; Central—to be announced; Southern—Centralia High School, Centralia. State finals for all band, orchestra and vocal groups will be held April 28-29 in the following locations: Northern—LaSalle-Peru Township High School, LaSalle; Central—University of Illinois, Champaign; Southern—Centralia High School, Centralia. Complete information regarding district contests, fees, required numbers, etc., may be secured by writing to the section chairmen listed below.

Section chairmen of the various groups are as follows: **Northern**—Orchestra, T. Rohner (also coordinating chairman), 2430 Lawndale Ave., Evanston; Band, Clarence Shoemaker, 4500 Sherwood Court, Downers Grove; Vocal, Alex Zimmerman, Joliet Township High School, Joliet. **Central**—Band, G. W. Patrick, (also coordinating chairman), 864 Columbia Ave., Springfield; Orchestra, Dale Miller, 302 North Fell Ave., Normal; Vocal, Irving Wolfe, Eastern Illinois State Teachers College, Charleston. **Southern**—Coordinating chairman, C. Scripps Beebe, Centralia High School, Centralia; Band, F. C. Kreider, Collinsville High School, Collinsville; Orchestra, Elmer Belof, Mount Vernon High School, Mount Vernon; Vocal, Mary Maguire, 104 East 12th Street, Alton.

Presidents of the state associations are: Band—Harold N. Finch (also state coordinating chairman), Highland Park High School, Highland Park; Orchestra—Fred R. Bigelow, 4 Anderson Boulevard, Geneva; Vocal—C. Scripps Beebe, Centralia High School, Centralia.—Harold N. Finch, State Coordinating Chairman.

Alabama High School Music Festival Association

▲ The eighth annual meeting of the Alabama High School Music Festival Association will be held March 30-31, April 1, in connection with the Alabama High School Music Festival, at Tuscaloosa, under the sponsorship of the University of Alabama, Tuscaloosa Public Schools, and Tuscaloosa Chamber of Commerce. Copies of the festival music list may be obtained by writing to Eugene C. Jordan, Birmingham.

Officers of the Association are: President—Alfred E. Mayer, Birmingham; Vice-President (Orchestra Chairman)—Herman H. Moll, Troy; Secretary-Treasurer (Band Chairman)—Eugene C. Jordan, Birmingham; Past President (Vocal Ensembles Chairman)—Lewis L. Stookey, Mobile. Other chairmen in charge of contest divisions are: Chorus—Sarah N. Dryer, Birmingham; Instrumental Ensembles—Carleton K. Butler, University.—Alfred E. Mayer, President.

Ohio Music Education Association

▲ In the December issue of the Triad, official bulletin of the O.M.E.A., members received information concerning the time and place for the eight district competition events. The official state competition dates have been made as follows: State High School Chorus Competition-Festival at Columbus, Friday, April 21—Eugene J. Weigel, chairman; host, Ohio State University. State High School Orchestra Competition-Festival at Columbus, Saturday, April 22—Eugene J. Weigel, chairman; host, Ohio State University. State High School Solo and Ensemble Competition-Festival at Oberlin, Saturday, April 29—George E. Wain, chairman; host, Oberlin Conservatory of Music.

The required numbers for the 1939 competitions were announced at the Music Section of the Ohio Education Association, which was held in Columbus on December 28. In the January Triad the first printed announcement was made; in addition to the band and orchestra required numbers, there will be in Ohio this year for the first time required vocal solo and ensemble lists.

Of particular interest is the code of ethics formulated by professional musicians and music educators. This is considered one of the most significant pieces of work ever accomplished in Ohio in the interest of bettering music conditions. The code has been adopted by the representatives of the American Federation of Musicians and Ohio Music Education Association. In this issue of the Journal on page 41 the code is given.

So that all O.M.E.A. members may be fully informed on the information given in the 1939 Competition-Festivals booklet, a copy of the booklet has been mailed from the headquarters office in Chicago.—Arthur L. Williams, Executive Secretary.

New York School Music Association

▲ At the annual meeting of the Association, which was held in Ithaca in December, there was a record attendance. The state required numbers for the 1939 competition were announced at the clinic and have been included in the December issue of the New York State School Music News which has been mailed to all members.

New officers elected at the Ithaca Clinic are: President—Arthur R. Goranson,* Jamestown; Vice-President (Vocal)—Maurice Whitney, Hudson Falls; Vice-President (Band)—Dean L. Harrington, Hornell; Vice-President (Orchestra)—Anthony Ortolano, Falconer; Secretary-Treasurer—Frederic Fay Swift,* Ilion; Executive Committee—Raymond Russell, Canandaigua; Henry Ready, Clinton; Loretta Whiteman, Cuba; Paul Weckesser, Port Chester; Ray Hasenauer, Rochester*; C. Benjamin Scammell, Rochester*; Lloyd Bremer, Tonawanda*; John Fraser, Seneca Falls*; James Garfield, Potsdam*; Jesse Lillywhite, Southampton*. (* indicates reelection or holding office for another year)—Frederic Fay Swift, Secretary-Treasurer.

Connecticut Music Educators Association

▲ The Connecticut State Music Festival will be held on Friday, May 12, in Greenwich. In addition to the competitive events, there will be afternoon concerts, as follows: (1) members of the New York Philharmonic under Quinto Maganini will present a cinema concert at the Pickwick Theater; (2) massed band program on Havemeyer Field preceded by a short parade. The required numbers to be used by all competing groups are now available and may be secured from the office of Mary C. Donovan, Greenwich, Connecticut.

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Department of Music, Delaware S.E.A.

▲ The center of interest on the program of the Music Department meeting at the Delaware State Education Association convention, held November 10-11, at Dover, was a lively debate on how music teachers might use to advantage the adolescent's interest in jazz music. Ernest Hesser, of New York University, opened the discussion with the subject "The Place of Music in the Changing Social Order." Next there was a forum conducted by E. E. Oberstein, of Camden, N. J., who was assisted by the popular dance orchestra leaders, Tommy Dorsey and Larry Clinton, and after this came a summary of the discussion by Mrs. Frances E. Clark, also of Camden. Floyd Hart, of Westchester, Pennsylvania, and George Henry, assistant superintendent of schools, Dover, Delaware, discussed practical procedures in handling the problem of jazz discussion within the class room.

In-and-About Cleveland

▲ The newly-formed In-and-About Cleveland Music Educators Club, which held its initial meeting at the Mid-Day Club in Cleveland on November 12, was organized together with two other in-and-about clubs in Ohio—one in Akron and one in Lorain County (including Oberlin, Lorain and Elyria). These three clubs replace the Northeastern Ohio Music Club which served for about thirty years as an incentive for the promotion of professional fellowship in this section of Ohio.

New officers for the In-and-About Cleveland Club are: President—Russell V. Morgan, Cleveland; First Vice-President (Membership)—Zoe Long Fouts, Bratenahl and Chagrin Falls; Second Vice-President (Public Relations)—J. Leon Ruddick, Cleveland; Secretary-Treasurer—Emily Lawrey, Cleveland. Executive Committee: George W. Bowen, Rocky River; T. R. Evans, Lakewood; Cecil Monk, Berea; Helen L. Schwin and Edna Alice Whitsey, Cleveland; George Strickling, Cleveland Heights.—Emily Lawrey, Secretary.

Wyoming Choral and Instrumental Directors Association

▲ A bulletin will be mailed to music educators in Wyoming giving the salient facts concerning the State Music Festival which will be held in Casper on May 5-6. All entry blanks, fees, and requests for information concerning the Festival should be sent to Walter A. Savage, Secretary-Treasurer, Natrona County High School, Casper.

In addition to the competitive events, there will be an All-State Festival Band as well as a parade of participating bands. For information concerning these organizations, directors are asked to write B. D. Coolbaugh, Casper, Wyoming.

In the recent mailing made from the office of the Secretary-Treasurer, a copy of the Constitution and By-laws was included; all members are urged to study these drafts and be prepared to discuss them at the time of the business meeting in May.—Walter A. Savage, Secretary-Treasurer.

Eastern Washington Music Educators Club

▲ The December luncheon meeting of the Eastern Washington Music Educators Club was held at the Dessert Hotel in Spokane, with the new officers presiding. Two groups provided entertainment consisting of trumpet and vocal numbers.

The topic, "The Necessity for and the Interrelation of Instrumental and Vocal Music in a School System," was discussed by Amanda Just of the Pullman public schools and Vernon Wiscarson of Clarkston. Miss Just pointed out how the vocal department can and should work with the instrumental groups, and Mr. Wiscarson spoke about the benefits that pupils in the instrumental department can derive from vocal instruction. A general group discussion of the subject, led by Glenn Starr of John Rogers High School, Spokane, concluded the program.—Dorothy R. Bussard, Corresponding Secretary.

West Virginia M. E. A.

▲ At the annual meeting of the West Virginia Music Educators Association which was held in Charleston, new officers for 1937-39 were elected as follows: President—Pauline Mattingly, Morgantown; Vice-President—J. Henry Francis, Charleston; Secretary—Magdalene Servais, Dunbar; Treasurer—Andrew Kozak, Athens.—J. Henry Francis, Vice-President.

Nebraska Music Educators Association

▲ The Annual Clinic of the Nebraska Music Educators Association was held in Kearney, Nebraska, on November 24, 25, and 26, with William Revelli directing a band of 110 students, T. Frank Coulter directing an orchestra of 100 players, and Max T. Krone directing a choir of 100 voices. Interspersed with rehearsals were lectures and demonstrations by the guest conductors, and special sectional and personal consultations were expertly managed by Russell Howland, of Fort Collins (Colorado) High School.

Recommendations were made to the Nebraska High School Activities Association concerning the administration of music in the state. Officers named for the coming year were: President—Arthur G. Harrell, Kearney; Delegate-at-large—Lytton Davis, Omaha; Secretary-Treasurer—M. H. Shoemaker, Hastings; Band Chairman—R. Cedric Anderson, North Platte; Orchestra Chairman—Bernard Nevin, Lincoln; Voice Chairman—William Temple, Lincoln.—M. H. Shoemaker, Secretary-Treasurer.

New England Music Festival Association

▲ The officers and various committees of the Association are concentrating their efforts on arrangements for the Spring Festival to be held in connection with the Eastern Music Educators Conference in Boston. In the December issue of the Association's Bulletin information concerning rehearsal halls for the New England Band, Orchestra and Chorus was given. There is still time for students to be enrolled in the three organizations and supervisors in New England as well as supervisors in other states of the Eastern Conference are urged to send applications for enrollment immediately. Application blanks may be secured from the Executive Secretary of the Association or from the offices of the managers of the various groups. The managers are: Band—Karl V. Palmer, Room 53, City Hall, Portland, Maine; Orchestra—Warren Freeman, 45 Dartmouth Street, Belmont, Massachusetts; Chorus—Helen Curry, 27 Elm Street, Gloucester, Massachusetts.—John E. C. Merker, Executive Secretary.

Southern California School Vocal Association

▲ A preliminary meeting of those interested in forming such an organization was held in Los Angeles, December 17, 1938, at the Board of Education Music Offices.

After short talks by the President of the National Conference, Louis Woodson Curtis, Howard Swan, of Occidental College, Los Angeles, and Ralph Peterson, of Los Angeles City College, there was general discussion from the floor indicating a strong desire for the establishment of a School Vocal Association in Southern California.

Ralph Peterson was elected temporary president. Mr. Peterson was commissioned to appoint a committee of six to work with him in the establishment of a permanent organization to be known as the California School Vocal Association, Southern District.

Mr. Peterson has named the following committee, which will meet in Los Angeles on January 14, in furthering the organization work of the Association: Mildred Huey, Glendale, Chester Hayden, Dinuba, Ina D. Cooke, Los Angeles, Howard Swan, Los Angeles, Mabel Spizzy, Santa Ana.

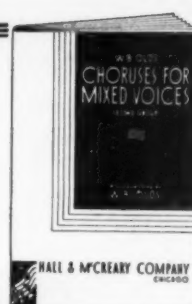
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Book and Music Reviews

Recent Books

Psychology of Music. By Carl E. Seashore, Professor of Psychology and Dean-Emeritus, State University of Iowa. [Published by the McGraw-Hill Book Company, Inc., New York, 1938, pp. 408. \$4.00.]

The publication of Professor Seashore's new book, "The Psychology of Music," has been awaited quite some time. Approximately twenty years have elapsed since the appearance of his "Psychology of Musical Talent", an early but comprehensive treatment of the scientific approach to the understanding of the musical mind which undoubtedly will remain the classic in its field. During the intervening twenty years a large amount of research in the Iowa laboratory and elsewhere has materialized which has added considerably to a fuller appreciation of the values that a scientific treatment can give. This has been the result not only of the thoroughness of early basic work which served most adequately as a sound foundation for further progress but also of remarkable developments in acoustical apparatus in commercial fields which made certain refinements in laboratory technique possible.

It is at the psychological laboratories of the University of Iowa that one has found a most ready adaptation of every means available that would contribute to the scientific study of music, and it should be mentioned that the guiding genius of Professor Seashore over a period of forty years has accounted generally for a very large part of the continuous progress in scientific research in the psychology of music.

Professor Seashore graciously dedicates his book to professors and research students who have worked with him during these past forty years in the study of this subject, but it has been his unremitting energy and pertinacity in developing his program that has made a continuous endeavor of such scope a reality. As Head of the Department of Psychology and as Dean of the Graduate College of the University of Iowa for many years of his long active tenure, the physical organization for a long-time research program was insured. Through his sincerity of purpose and his tangible reports of progress, he was able to interest various agencies in providing research fellowships such as the George Eastman fellowships in the psychology of music and those of the National Research Council, the Guggenheim Foundation, and the Carnegie Foundation, thus providing opportunities for promising advanced students to study and to work in various research projects in the psychology of music. It is difficult to find a better situation for fruitful investigation in any branch of applied psychology.

Much of the research material of this book can be found by referring to many different and varied sources. But at the time that most men take advantage of a well-earned rest in retirement, Professor Seashore, at last relieved of many of his administrative and teaching duties, labored most diligently and painstakingly in organizing and compiling the vast amount of material now available so that it might be presented comprehensively but logically and clearly in this volume of thirty-eight chapters. He states that his purpose is "to stimu-

late and guide the student of music in scientific observation and reasoning about his art". He has written the book in a non-technical style and he undoubtedly will achieve his purpose.

On the cover of the book appears the following pertinent review which can profitably be quoted, "In this significant textbook an internationally known authority gives a general survey and systematic organization of the psychology of music from the scientific standpoint. The author reviews the established facts from the point of view of anatomy, physiology, physics, anthropology, and acoustics, and integrates them into a single orderly analysis and description of musical experience and behavior."

It is a volume which certainly can be recommended to every serious music educator.—William S. Larson, Eastman School of Music.

The Band's Music. By Richard Franko Goldman. [Published 1938 by Pitman Publishing Corporation, New York, N. Y., \$3.00.]

Here is a book which all music educators can read with profit and which should be placed in the "Must" list for all instrumental teachers. Few of our music people can find time to do scholarly research in instrumental music and particularly that for the wind band. But in this case, we have an author who is well equipped from the scholastic standpoint and who has back of him an unusually rich experience in the instrumental field.

Beginning with an interesting foreword written by Percy Grainger, the volume then takes up two fields of study. Part One presents in splendid fashion historical information having to do with the development of the band repertory as well as music originally written for the wind instruments. To show the breadth of this survey, the composers presented spread from the Fifteenth Century to the present day, and the author has wisely included the larger ensemble compositions as well as those for the full concert band.

Part Two should be on the desk of every instrumental instructor. It contains lists of both original and arranged works by one hundred and thirty-one noted composers. More than one thousand of the compositions listed are given brief but valuable program notes which could be used to advantage in the printed programs used by school organizations. Mr. Goldman has gathered here a striking picture of the band music available from the pens of such composers as Bach, Beethoven, Brahms, Handel, Haydn, Liszt, Mendelssohn, Mozart, and many others. With this study available, there can be no excuse for other than a wide choice of compositions for any of the good high school and college bands. It is well to remember that very little of this material is available for groups that are not well advanced technically. Another point of interest is the rather large number of original band compositions.

Mr. Goldman deserves our thanks for preparing such usable material, and should be complimented on the excellent form in which he has organized the book.—Russell V. Morgan.

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Educational Broadcasting 1937. C. S. Marsh, editor. [University of Chicago Press, 1938, pp. 387, \$3.00.]

Everyone has an opinion, usually a strong opinion, about radio. Every educator has a good idea of how radio might be used for school purposes. Broadcasters aren't sure that educators, even those who are experts in the classroom or lecture hall, know much about radio. In this volume, the proceedings of the Second National Conference on Educational Broadcasting, held in Chicago on November 29, 30 and December 1, 1937, one may read what educators and broadcasters say to each other when they get together. Among broadcasters and educators there are those who speak out boldly as well as those who temporize politely. One may read here that any attack on the American radio system is an attack on democracy (William S. Paley, president of the Columbia Broadcasting Company), and a strong denial of that assumption (Dean Ned H. Dearborn, of New York University). He may learn that radio has accomplished the miraculous in enlarging the circle of consumers of great music (Felix Borowski), or that the general run of program is just plain "tripe" (Merrill Denison).

What unity there is in this book is furnished solely by the attractive gray, blue, and gold binding of the University of Chicago Press, and by the pleasing arrangement of its very legible pages. But the world of radio is a chaotic world, and a book about it could hardly be otherwise. One wonders what will come of the present investigation by the Federal Communications Commission.

Several public school systems in this country broadcast radio lessons in various subject matter fields. Horace M. Buckley, of Cleveland; Paul T. Rankin, of Detroit; and Paul C. Reed, of Rochester, tell here of that type of work, and again divergence of purpose and practice is evident. It is encouraging, however, to see radio used in schools for the values it may have for the student as listener. Too often radio is considered chiefly as an effective and inexpensive means of selling the schools to the public, through presenting on the air student groups, talks by the administrative staff, etc. A legitimate use of radio, to be sure, but not the only use.

The portion of the book devoted to music is not large, but it includes an account by John Jacob Niles in his distinctively racy style of the listening-centers established by the University of Kentucky in isolated sections of the state, through which the mountain people are becoming aware of their rich heritage in ballad and folk song; a banquet speech of Felix Borowski on "Radio as a Force in Music"; and a lively discussion of a radio program which presented the Moonlight Sonata by means of the pathetic little story about a blind girl and moonlight on the snow—one of those meretricious devices defended even by some music educators on the ground that they "work."

Among the contributors not previously mentioned are James Rowland Angell, educational counselor of the National Broadcasting Company; George V. Denny, Jr., of "The Town Hall Meeting of the Air"; Robert M. Hutchins, president of the University of Chicago; Frank Ernest Hill, of the American Association for Adult Education; Irving Reis, formerly director of the Columbia Broadcasting System Workshop, now of Hollywood; and Raymond Gram Swing, who pleads eloquently for "creative editorship" in radio. —Alton O'Steen.

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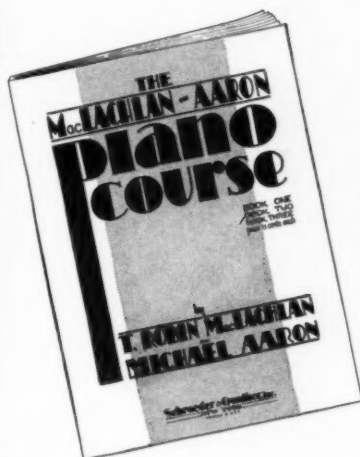
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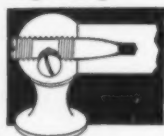
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Capriccio. By John B. Fontana. [G. Ricordi, 50 cents.] A very attractive composition in etude style using diatonic figures and chords, each hand receiving equal training. About fourth grade difficulty.—Naomi Evans.

The New Czerny. Books I, Introductory; II, Primary; III, Elementary. Edited by Alec Rowley and Ernest Haywood. [Sam Fox: pp. 32, 60 cents each volume.] Containing from thirty-four to sixty pieces progressively arranged as to technical difficulties. Easy-to-read editions. Grades 1 to 4.

Lockhart Piano Method. Books I, II, III, IV. For individual or class use. [Witmark: 75 cents each.] Beginning with the five black keys, Mr. Lockhart introduces the student to the bass clef first then to the treble, identifying the notes in the respective clefs as Mr. G Flat, etc., and Mrs. G Flat, etc. Thus the triad of G flat is immediately formed and the student forthwith plays chords and little pieces in that key. Although new notes are introduced, the key of G flat continues until the final pages of Book II, wherein F sharp and the white keys are presented. Explanatory material is given in fanciful story form as though the student were calling at the houses of Mr. and Mrs. G Flat, D Flat, and so on through the flats and sharps. The technical difficulty of the four books is about grade 1-2.

OPERETTAS

Snow White and the Seven Dwarfs, by Jessie L. Gaynor, Dorothy Gaynor Blake and Rose Gaynor Barrett. [Clayton F. Summy: full vocal score and libretto, \$1.25. Orchestration on rental.] "For Upper Grades and Junior High." A re-issue of a 1926 publication, with libretto and stage directions under the same cover with the music. There are individual themes for the special characters, solos, etc. Mostly unison singing. The production may be either elaborate or simple. Time—a full evening.

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INSTRUMENTAL

G. Schirmer, Inc., New York. Arrangements for Accordion Band, by Jerome Damonte. (1) Will You Remember (Sweetheart) from "Maytime," by Romberg. (2) On the Road to Mandalay, by Oley Speaks. (3) Allah's Holiday, from "Katinka," by Friml. (4) From a Birch Canoe, by Richard Bender. (5) Trees, by Rasbach. These arrangements are very good but difficult. Conductor's score and 6 parts, complete, \$2.00. Conductor's score, 75 cents. Parts, each 25 cents.—Alonzo Eldson.

The Music Educator's Basic Method for the Cello. Book II, By Nino Marchelli. [Carl Fischer, 75 cents.] Third position to seventh position, including the intermediate positions from the second-and-a-half to the sixth-and-a-half positions, excellent fingering, interesting pictures and diagrams and adequate explanations.—Anna Johannsen.

Grown-Up Beginner's Violin Book. By Maurits Keszner. [Theodore Presser Company, \$1.00.] An instruction book for the adult student.—Anna Johannsen.

Finlandia. By Jean Sibelius, Op. 26, No. 7, adapted by Henry Sopkin. [Carl Fischer: Set "A"—Score and set of parts, \$5.00; Set "B"—Score, set of parts and extra string, \$7.00; Set "C"—Score, set of parts and extra strings, \$8.50; conductor's score, \$2.25; extra parts, 25 cents.]—Anna Johannsen.

Concerto in E Minor for Violin. By Pietro Nardini, arranged for violin and pianoforte by Wilfred Ridgway. [Novello and Company, London, \$1.50.]—Anna Johannsen.

Tango in D. By I. Albeniz, transcribed by Charles Roberts. [Carl Fischer: small orchestra, 85 cents; full orchestra, \$1.25; piano conductor, 25 cents; other parts, 15 cents.]—Anna Johannsen.

Sonatina in G Major. By Ludwig Van Beethoven, arranged by Henry Sopkin. [Carl Fischer: small orchestra \$1.05; full orchestra \$1.50; concert editions—Set A, \$2.25; Set B, \$4.20; Set C, \$5.30.]—Anna Johannsen.

March from the Opera Tannhäuser. By Richard Wagner, revision and adaptation by Alfred Hertz. [Carl Fischer: Set "A"—Score and one set of parts, \$5.75; Set "B"—Score, set of parts and extra strings, \$7.25; Set "C"—Score, set of parts and extra strings, \$8.50; conductor's score, \$2.50; extra parts, 25 cents.] A truly authentic arrangement.—Anna Johannsen.

Fox Classical Gems for Orchestra. Vol. 2. Selected and orchestrated by Bruno Reibold, fingered and bowed by Henry Sopkin. [Sam Fox: piano-conductor, \$1.00; all other parts, 50 cents.]—Anna Johannsen.

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Clarinet Classics. Volume 3. Selected and revised by Rosario Mazzeo. [Cundy-Bettoney: complete, \$3.50; solo part, \$1.50; piano part, \$2.50.] Nine numbers for solo B-flat clarinet: Concerto, Fantasie, Allegretto, Etude, Impromptu, etc., by Mann, Gaubert, Goedicke, Cavallini, Sobek, and others. Diversified concert material. Medium to difficult. Mr. Mazzeo is clarinetist in the Boston Symphony Orchestra.

The Labate Oboe Repertoire. Book One. By Bruno Labate. [Witmark: complete, 75 cents; piano part, 50 cents; oboe, 35 cents.] Twelve numbers: Solveig's Song, Largo by Dvorak, Warum? by Schumann, Siciliano by Bach, Song of India by Rimsky-Korsakow, Andante from Haydn's "Oboe Concerto," and other numbers. Medium.



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Aguero. Spanish march by Jose Franco. [Boosey, Hawkes, Belwin: complete, \$5.00; conductor's part, 75 cents; B flat clarinet, 50 cents; other parts, 35 cents.] Medium.

Fox Concert Program Folio, Number 2. Ten original compositions, arranged by J. S. Zamecnik and Floyd St. Clair. [Sam Fox: conductor's score, \$2; instrumental parts, 50 cents each.] Published for full instrumentation. A variety collection which will be of special value where programs are played often, and which require interesting, light program material.—Joseph E. Skornicka.

Scherzino. By H. Scholtz, transcribed for string septet by Klickmann. [A B C Standard: complete, \$1.00; score, 35 cents; parts, 15 cents.] Medium.

Marche and Scherzo, from "Love of the Three Oranges." Symphonic Suite by Prokofieff. [Boosey, Hawkes, Belwin.] Difficult.

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Bells Across the Meadows. By Ketelbey. Arranged by Dan Godfrey. [Boosey, Hawkes, Belwin: complete, \$5.00; conductor's part, 75 cents; other parts, 50 cents.] Medium.

Phaon. By Harold M. Johnson. [C. Fischer.] Medium to medium difficult. Cadenza for viola.

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Montana Music Educators Association

CHARLES R. CUTTS
President, M. M. E. A., Billings, Montana

FOR ABOUT ten years prior to 1932 an annual music meet was held in Montana. This meet included vocal and instrumental solos, ensembles and large groups. All directors and supervisors who had students entered in the meet automatically became members of the Montana Interscholastic Music Meet Association. Each student paid a fee for each event he entered. Any financial deficit was made up by the host town. A maximum of thirty students from any one school was housed and fed by the host town. After 1931 this burden became too heavy for any town in the state to handle, especially with the depression finally reaching us. Consequently no more music meets were held and the Montana Interscholastic Music Meet Association became an organization of the past.

In its place, a short time later, Roy Freeburg, then of the University of Montana music faculty, Marguerite V. Hood, then State Supervisor of Music, and Thelma Heaton, Supervisor of Music of the Great Falls, Montana, Public Schools, were able to start an all-state orchestra. This organization met in Great Falls and played before the district meeting of the Montana Education Association and was so well received that it was repeated each year. Later an all-state chorus and still later an all-state band were formed, playing for various districts of the Montana Education Association in annual convention. No closely knit organization of teachers and supervisors was formed, however, as the detail work was handled so efficiently in the office of the erstwhile state supervisor of music, Miss Hood. Now it seems that the all-state groups have served their purposes, the trend being toward festivals.

For several years an invitational band festival has been held in Havre, Montana, which some twenty or thirty bands attend. No attempt is made to classify or rate the bands at this festival. Another festival of several years' standing is the one held in Glendive, Montana, each spring for the eastern part of the state. This festival is more general and is not limited to bands. Harlowton and Bozeman have held festivals the past two years. Last year Billings and Kalispell held the first competition-festivals in the state, where each organization was classified and rated according to the national plan, with the exception that the rating for each organization was turned over to the director of that organization for whatever publicity he wished to allow.

Still no organization was formed. A few years ago an attempt was made to form a state bandmasters association. In the Montana Education Association each district has its music section which is limited in function to that district only. Consequently, as the need became more apparent, and in order to get some action under way, an invitation was issued to all the music educators in the state to attend the district meeting of the Montana Education Association held in Billings, October 27-29, 1938, for the purpose of forming a statewide music edu-

cation association. This meeting was held Friday noon, October 28, at which time the Montana Music Educators Association was formed for the general purpose of carrying on and improving school music activities in the state. It was felt this could be best accomplished by means of (1) holding an annual meeting at the time of the Montana Education Association district conventions in conjunction with the M. E. A. district meeting convening in the most central location. This annual meeting would be of a clinic nature, and various methods and materials could be discussed; (2) affiliating with and promoting affairs of the Northwest Music Educators Conference and the Music Educators National Conference, since through the Music Educators Conferences the greatest developments have been and will continue to be brought about in music education, and (3) coordinating and improving the music activities of and our affiliation with the Montana Education Association.

The Montana Music Educators Association voted to adopt the optional \$2.00-\$4.00 rate of membership dues covering partial or complete membership in the Northwest and National Music Educators Conferences. Each membership, whether partial or complete, will carry with it a subscription to the MUSIC EDUCATORS JOURNAL.

Officers elected were: Charles R. Cutts, Billings, President; Eleanor A. Tenner, Butte, Vice-President for the Southwest District; Stanley M. Teel, Missoula, Vice-President for the Northwest District; Maro Butchart, Stanford, Vice-President for the North Central District; Mrs. Oliver Phillips, Richey, Vice-President for the Northeast District; Frederick Bruggeman, Baker, Vice-President for the Eastern District and Mrs. Thelma A. Forster, Malta, Secretary-Treasurer.

Justifying Music Education

(Continued from page 22)

competitive program, as a means of stimulating educational growth has been quite definitely abandoned. The whole procedure was considered by teachers of academic subjects to be too straining and too disruptive of real educational endeavors. We know, of course, what happens when educational endeavors become competitive. The emphasis is put on winning and soon the normal educational operations of scores of schools are disrupted in order to give a group of competing students an opportunity to receive a special intensive training in very limited assignments.

Many of the school administrators of the state have been writing me for several years to see if it may not be possible to get a better control and direction of the music as well as all other interscholastic competitive events. They feel that these

CONTINUED ON NEXT PAGE



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events follow too much the patterns of those sponsored by a variety of non-school-controlled music organizations, that there are too many of them for schools to participate in, and that the beneficial educational outcomes in nowise compensate for what is done to the total school program. I have right now a letter on my desk in which a school administrator, whose institution is not affected in its educational program by the competitive activities, urges me for the sake of general educational improvement to cause to be made a survey of this entire state program of interscholastic events. Just yesterday afternoon another such letter came to my desk, and within the next several months I expect to receive still more.

Educationally, I feel you will be doing a great thing when you rule out more and more the music contest idea. When, at least your state meeting will become a gathering of students to hear good music; to listen to criticisms of performances by various musical experts; to become acquainted with what other

schools are doing in music, and to compare these performances with that of their own schools, all with the sympathetic direction and assistance of leaders in music education, I think, then your music meetings will become great educational music festivals. When the element of competition and of winning over others is put far into the background, when the factor of helpfulness, that is, learning from other groups and in turn contributing to the success of other schools, becomes the chief characteristic of your meetings, you will stimulate through your meetings a real musical development. And that is what you, who are leaders in the profession, are striving to achieve.

After all, what you and I want more than any other thing is the development of the individual boys and girls entrusted to us as teachers and educators. If we can make them understand, enjoy and use music in ever better, more refined and more intelligent ways in the many situations of life where music functions adequately, we shall feel that our efforts have met with success.

The Forgotten Music Student

CONTINUED FROM PAGE TWENTY

in a lifetime. Then he gave modulations, then chromatically altered chords, or as many of them as he wished to present, and finally some of the non-harmonic tones. There was extremely logical organization according to subject matter, and each subject was thoroughly treated before the next one was broached. But it was far from psychologic. Despite this fact, almost all texts have followed the same plan ever since. Some even added a study of the physics of sound, before the student actually used anything, or wrote a note. Or, in their desire to be complete, they have even presented the chromatic scale along with the other scales, and discussed its form, in the first few pages of the book—then never used it until the end of the book. Would the first chapters of such a text offer anything at all to the Forgotten Music Student? (Really, ought any student to have to plow his way through it?)

There is still another point, and it is vital. Practically all harmony texts present the work only and entirely in strict, four-voiced vocal writing. Let us grant that the mastery of this material is imperative for composers. Then let us consider how often, or rather how rarely, any composer actually writes this way in real compositions. Moreover, in such a text, every chord, every beat, or even fraction of a beat, has to be different from its neighbors. When our Forgotten Music Student has completed such a course he only finds, to his bitter disappointment, that his laboriously acquired knowledge is as far removed from his

actual music as are the two banks of the Grand Canyon from each other. The idea that one harmony may persist for a whole measure, or even several or many measures, is utterly unsuspected by such students. Have they not been told, repeatedly and emphatically, that every melody tone, or every bass tone, must receive a different chord from its predecessor, and especially that no harmony should ever be carried over the bar line! I recall the amazement of some college students, who had completed the regular harmony course in their conservatory, when they discovered that one harmony persists for seven measures in the lovely Andante from Tchaikowsky's String Quartet, Op. 11. What does such a course offer the Forgotten Music Student? Why must any student, even or especially if he is to become a world famous composer, have to study such a course?

Such a survey course as I urge upon you could be organized¹ to recite twice a week for one school year, and cover the whole field, with time left to clinch it by analysis of an entire composition or two at the end of the year. Would this not be a wonderful thing for the Forgotten Music Student? Would it be any less wonderful as a preparatory course for the prospective composer, who later could elect the constructive course as a second year's work, with a splendidly firm foundation and a really broad view of the whole field already acquired!

¹ Elementary Harmony by Analysis, a Survey Course for Instrumentalists and Vocalists.

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ARMCHAIR GOSSIP

By E. S. B.

MOONLIGHT SONATA, the motion picture featuring Ignace Jan Paderewski, enjoyed an unprecedented run in Boston, a city for which the great Polish pianist developed a particular fondness during his many appearances there with the Symphony Orchestra. This fondness was manifested some years ago by the establishment of "The Paderewski Fund," of which the late Henry Higginson, founder of the Boston Symphony, was a trustee. The object was to encourage American composers.

A story is told of a bit of repartee which passed between Paderewski and his sincere Boston admirer and friend, George W. Stewart. Stewart topped a remarkable career by being appointed the sole music commissioner of two World's Fairs, those of St. Louis in 1904, and San Francisco in 1915. "At a banquet given to Paderewski in San Francisco," goes the story, recently printed in the *Boston Transcript*, "Stewart was seated between Mr. and Mrs. Paderewski, and the following conversation took place:

"Let me see," exclaimed Paderewski to Stewart, "didn't you once play in the Boston Symphony?"

"Yes," answered Stewart, "I played trombone during the first ten years of the orchestra."

"Well, that's strange," said Paderewski, "I also played trombone in the Polish army."

"Too bad," said Stewart, "if you had stuck to the trombone you might have made a reputation for yourself."

JOURNALIST PAUL HARRISON gives us Irvin Cobb's off-hand description of a certain male Hollywood star: "He has all the crisp vigor of a man who has been drowned in lukewarm water for about eight days."

AMONG THE ODDITIES of Christmas advertising was discovered an intriguing essay on the desirability of presenting the men on one's list with a Pound of Soap. Wrapped in cellophane, this delicate gift was suggested to be "most exciting" in Rose Geranium or Verbena scent. Wrote the advertiser: "If you are finding the men on your Christmas list a little baffling, and are tired of the conventional shirt and tie combination . . . use your imagination and try out a gift that they'd never think of buying for themselves."

What, gentlemen! Never?

AN EMINENT WRITER who is also a teacher of English in one of our great universities explains to his students who aspire to success in the field of drama that one of the secrets of good play-writing is to "make 'em laugh, make 'em cry, make 'em wait." Sounds as easy as whipping up an omelet, but failure is sometimes accompanied by eggs of another color—or should we say odor?

MUCH IS SAID regarding the value of radio from the educational and cultural standpoint. Exposing the untutored masses to the best music, for example, is expected to raise their musical tastes to a higher level. The benefits of radio in music education are diversified indeed. As someone lately put it, "One thing the radio has taught the public, in case any of its listeners have occasion to attend a concert in a hall: you are not supposed to applaud between the movements of a symphony; you merely cough."

THE WIDESPREAD REPUTATION of such commentators upon the human scene as Walter Winchell, Westbrook Pegler, Dorothy Thompson, the late O. O. McIntyre, and others, obviously casts an excess of glamour over the entire fraternity. Out of this present-day exaggeration of popularity, the columnist sometimes gets more than he deserves from the man-in-the-street, as in the instance offered recently by a humorous writer:

Guide in Trafalgar Square: "Have you seen Nelson's Column?"

American Visitor: "No. What paper does he write for?"

SO FAR AS MEMORY SERVES, records of the great leaders of history who have appeared through the ages to guide mankind toward the highest and purest development are strangely lacking in mention of music as a vital factor in the lives of these mentors.

Intensive research might reveal that such an impression is not justifiable, yet the feeling persists that documents purporting to deal with the human side of Moses, Jesus, Socrates, Mahomet and others, fail to connect them with the art of music. Perhaps this is inevitable, due to the necessarily utter preoccupation of these men with a spiritual mission which must be accomplished in the brief course of a mortal span.

In a cursory reading of W. R. Van Buskirk's volume, "Saviors of Mankind", for example, one discovers no reference to musical ability on the part of any of his subjects, with the sole exception of Confucius, who is reported to have played upon the "musical stone" in a certain house where he was stopping. And for that small demonstration he was belittled by a passerby who halted to listen, "no doubt thinking," the author remarks, "that this was quite a comedown for a man who had been magistrate of a city and who had introduced such famous reforms!"

We are familiar with the fact that music, particularly instrumental music, has not always been considered compatible with a religious life. In fact, love of the joyous arts cannot be said to be encouraged even in modern times by certain sects. Therefore it is not surprising that music is not mentioned in connection with the saviors of the human race.

Author Van Buskirk, nevertheless, in his account of that lesser-known but important Egyptian leader, Aakhnaton, shows his understanding of the part

played by the arts in the destiny of man: "Aakhnaton came to the throne," says Van Buskirk, when Egyptian arms had secured the greatest empire Egypt was ever to possess. Egyptian architects had filled the Nile valley with the most splendid palaces, temples, obelisks, and tombs. All the wealth of the world flowed into the valley . . . There was a powerful spirit of reform abroad in the land, especially among the architects and artists and sculptors. They are the surest barometers of an age . . . Aakhnaton could not help knowing his time. He was a youth, and of his time . . .

"The close association of religion and art in Egypt, and in all lands of that age, for that matter, made religious and artistic revolution one and the same movement. Art naturally reflects the religious customs . . . Thus a reform in either art or morals required a modification of the popular religion . . ."

NEWS REPORTS have it that Chicago now includes the Lambeth Walk and the Shag in its school curriculum. Dancing instruction is to be given in high schools throughout the city. Beginners will be taught fundamentals of the dancing art, while advanced dancers will receive schooling in the more intricate dances, such as the above-mentioned and others.

It is stated that the president of the Chicago Musicians Union endorses the plan heartily, and promises special rates on the dance bands used.

Shades of Ralph Waldo Emerson! Did he realize its far-reaching implications when he said: "Education should be as broad as a man"?

A SURVEY CONDUCTED at an eastern college for women reveals that 26 per cent of the Senior class would rather have Benvenuto Cellini for a husband than James Roosevelt, Edsel Ford, General Pershing, Shelley or Nijinsky, disregarding present age or marital status.

These seniors would also, 2 to 1, prefer to waltz in crinoline than shag in "sharpie" (whatever that means) clothes, and would choose Paris, Tahiti or Capri over Chicago, Detroit or Brooklyn as a home.

One's inference from all this is that Romance is still hearty and hale despite the Iron Age, and that it takes more than a Diesel engine to obliterate the lure of a Great Lover in any age.

IN THE LIGHT of what has gone before, it is incredible that women's headgear could find a new low, but milady, ever resourceful along that line, has managed it. Hats, it appears, could be and are funnier, although one was convinced that the ultimate had been achieved.

Fashion this season has pushed madame's hair upward and onward out of her neck where it had nestled in a curly mop for the past half-decade, and in the ascent has prodded her hat forward to the extent that it now rests practically on the chin. If not equipped with sturdy brakes, where next, little hat?

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The Music Education Exhibitors 1939 Circuit

THOSE OF US who are engaged in the music business will be presented with a unique opportunity this spring—one which is entirely without parallel in the rest of the business world. Other forms of business do, indeed, provide for exhibits of their varied goods before conventions of professional and business people. But it is doubtful if any of them have the same advantages of location, timing and attendance enjoyed by our Music Education Exhibitors Association in the series of exhibits which are being planned in connection with the Six Sectional Music Educators Conferences this spring.

Beginning with the Southern Conference in Louisville on March 5, 1939, these important conventions will make a complete circuit of the country. The meetings will occur in chronological order with convenient intervals for traveling from one meeting to the next.

Since the circuit begins in Louisville, then moves to Boston, and thence to Detroit, Tacoma, Long Beach and San Antonio, some of our Eastern members may observe that it will be necessary for them to make a trip to Kentucky and back home again before starting on their round trip to the other Conferences. However, the East has been particularly favored in the timing of past Sectional Conferences, while our Western and Mid-Western members have been at a slight disadvantage. Turn about

is fair play. Many of our business firms are much nearer Louisville than the East Coast. Thus, the Southern Conference offers a logical starting point this time.

As our plans progress, what formerly appeared as difficult problems have gradually disappeared. For example, the Northwest Conference ends on April 1 and the California-Western meeting begins on April 2. At first glance, it seems as though we shall have to do a marvelous quick-change act between the two. But as the result of excellent coöperation on the part of Conference officers, exhibit chairmen, and the hotels and railroads, we have made some special arrangements that will whisk the whole lot of us, bag and baggage—including exhibit equipment—from Tacoma to Long Beach, in record time and with hours to spare for setting up our displays.

These and other provisions make it possible for nearly everyone to take advantage of the economical round trip railroad rates. Consequently, we are telling our members—especially those who do a nation-wide business—that there is no excuse for them not to take in the complete circuit. Our campaign has been to encourage exhibitors to attend not one or two—but all of the Conferences. Early reports indicate that 1939 will be a banner year in this respect.

